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THE SCEPTRE.

By Dr. A. BROOKS EVERETT,

ASSISTANT

Prof. BENJAMIN HOLDEN EVERETT

New York and Chicago:

Published by BIGLOW & MAIN, 76 East Ninth Street, New York, and 145 State Street, Chicago.

(Successors to WILLIAM B. BRADBURY)

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THE SCEPTRE:

A Superior Collection of Church Music,

MOSTLY NEW.

By Dr. A. BROOKS EVERETT, assisted by Prof. BENJAMIN HOLDEN EVERETT.

New York and Chicago:

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OR SALE BY BOOKSELLERS GENERALLY.

PREFACE.

IN the preparation of the SCEPTRE we have endeavored, so far as it is possible in a work of the kind, to meet every want of the CHOIR, the TEACHER, and the ELEMENTARY SINGING CLASS.

The METRICAL department contains an abundant variety of tunes in all the metres in ordinary use, so that a hymn will rarely be met with in any of our Church Hymn Books for which an appropriate tune cannot be found in this work.

Books of Church Music are universally considered to be deficient in *good* tunes in the short metre. We believe we have supplied this deficiency in the SCEPTRE, and that as good and ample a variety of tunes will be found in this as in any other metre in this or any other book.

Besides the ordinary manner of designating the ORDINARY or PECULIAR metres, we have distinguished them in the mode employed in the hymn book of the M. E. Church, as 1st P. M., 2d P. M., 3d P. M., &c.

At the end of the Long, Common and Short metres, we have inserted a choice selection of STANDARD OLD TUNES of corresponding measure.

The ANTHEM department, it will be seen, is unusually rich in appropriate pieces for opening public worship. These are of a plain and practical character, such as choirs can readily learn to sing. We invite the special attention of choristers to this department.

We have inserted but few chants, but they are of the *very best*.

The "STUDENT'S COMPEND," designed for the use of learners, is a succinct, yet full and perspicuous exposition of musical notation and the principles of music—*just what the Elementary Student wants*.

The "EVERETT SYSTEM OF TEACHING VOCAL MUSIC," written out in full, with appropriate exercises for carrying out the same will, it is believed, be found of great interest and profit to young teachers of elementary classes, and many old ones may gain useful hints from it. At the end of this department we have placed a few progressive exercises to be used in the elementary class at the discretion of the teacher. After these will be found some pleasing four part songs, mostly "Season Songs," for practice in the class.

The copious and carefully prepared indexes cannot fail to be of great convenience to choristers and teachers.

To all who have furnished us contributions of music, we here express our unfeigned thanks. We are especially indebted to our brother, Prof. B. H. EVERETT, for the valuable assistance he has rendered us in our arduous but pleasing labors.

Our work on the SCEPTRE is now done, and we present it with all meekness and humility to the Sovereign—the AMERICAN PEOPLE—with the sincere hope that it may meet their wants and their approbation, and that they may ever use it to the honor, glory, and praise of Him who, by his example, in the small upper room at Jerusalem, and in one of the most solemn hours of his life, instituted singing as a part of Christian Worship.

THE AUTHOR.

THE STUDENT'S COMPEND OF MUSICAL NOTATION.

MUSIC.

MUSIC is a combination or succession of tones in accordance with certain laws.

THE SCALE.

There are seven PRIMARY TONES in nature,* from which all music is derived.

These, when arranged in a certain order with regard to their relative pitch, constitute the SCALE.

There are eight tones in the scale, the eighth being obtained by repeating the first. The tones of the scale are named from the

First Eight Numerals,

the lowest being called *one*; the next above it, *two*; the next, *three*; and so on. The highest is called *eight*; the next below it, *seven*; the next, *six*; and so on.

The difference of pitch between any two tones of the scale is called an

INTERVAL.

There are *seven* intervals in the scale, which are of two kinds, distinguished as

Larger and Smaller.

The larger intervals are called

Steps,

and the smaller are called

Half-Steps.

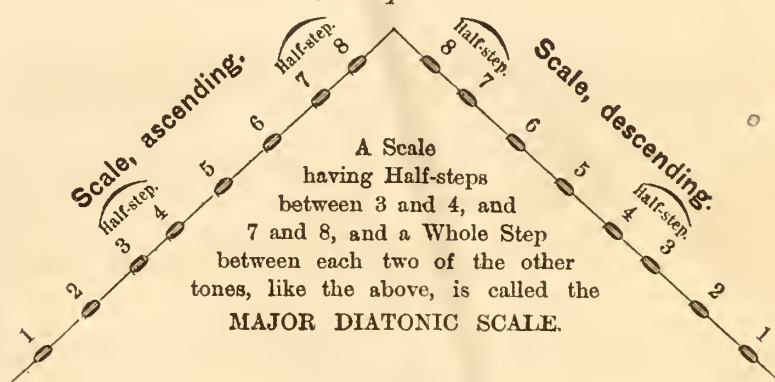
* We are aware that there are those who doubt the correctness of this statement; but we make it on the authority of the most eminent philosophers and mathematicians that have enlightened the world by their wisdom and their profound investigations, and if we have erred, we have done so with the wise and the learned.

Five of the seven intervals are steps, and two of them are half-steps. The two half-steps occur between

Three and Four, and Seven and Eight.

All the others are whole steps.

Example 1.



THE STAFF.

Tones in music are represented on a character called a STAFF.

The staff is composed of five parallel horizontal lines and the four spaces coming between. The lines and spaces of the staff are counted or reckoned from the lowest upwards, as numbered below :

Ex. 2. STAFF.

| | |
|----------|-----------|
| 5th-line | 4th space |
| 4th-line | 3d space |
| 3d-line | 2d space |
| 2d-line | 1st space |
| 1st-line | |

When it is necessary to write music below or above the staff,

Added Lines and Added Spaces

are employed, thus :—

Ex. 3.

| | |
|---------------------------|---------------------------|
| 1st added ——— line above. | 2d added ——— line above. |
| 1st added space above. | 2d added space above. |
| 1st added ——— line above. | 1st added ——— line above. |
| 1st added space above. | 1st added space above. |

| |
|---------------------------|
| 1st added space below. |
| 1st added ——— line below. |

| |
|---------------------------|
| 1st added space below. |
| 1st added ——— line below. |
| 2d added space below. |
| 2d added ——— line below. |

Each line of the staff is called a

Degree,

and each space is called a

Degree.

There are therefore *nine* degrees in the staff, *five lines and four spaces*.

The degrees of the staff, that is, the lines and spaces, including the added lines and spaces, are named from the *first seven letters* of the alphabet, A, B, C, E, D, F, G.

In order to give names to all the degrees with but seven letters, they (the letters) have to be repeated. The letters represent *positive* or *absolute pitch*, each letter *always* having the *same tone*, whatever tone of the scale (relatively considered) it may be taken for.

The letters are applied in two different ways to the staff. To show which way of applying them is to be observed in any special instance, characters called

CLEFS,

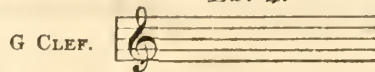
are used. There are, therefore, *two clefs* in ordinary use in this country, to determine the two ways of applying the letters.

One is called the

G Clef,

and is made thus :—

Ex. 4.



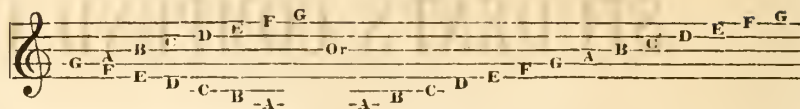
The G clef is placed on the

Second Line,

and determines that line to be G, and fixes the tone G there.

In the G clef the letters are applied to the staff as follows :—

Ex. 5.

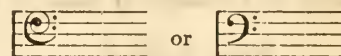


The other is called the

F Clef,

and is made thus :

Ex. 6.

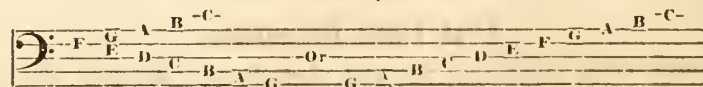


The F clef is placed on the

Fourth Line,

and determines that line to be F, and fixes the tone F there. In the F clef the letters are applied to the staff as follows :

Ex. 7.



Below the clef lines the letters are named backwards in the alphabet, as seen above.

SYLLABLES.

In the early culture of the ear and voice, and in elementary practice in singing, there are certain syllables applied to the tones of the scale, which experience has proved to be valuable aids to the learner in acquiring a knowledge of the relative pitch of the tones.

The syllables are,

Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced, Doc, Ray, Mee, Fah, Sole, Lah, Sec, Doe.

There are as many syllables as there are primary tones, Do being repeated for the eighth or octave, as the eighth tone of the scale is obtained by *repeating the first*. Below is the scale represented on the staff (in both clefs) in its first, natural, or *primary* position, with the numerals, letters, and syllables applied as they belong.

Ex. 8.

G CLEF.—ASCENDING SCALE. DESCENDING SCALE.

1 2 3 $\frac{1}{2}$ 4 5 6 7 $\frac{1}{2}$ 8. 8 $\frac{1}{2}$ 7 6 5 4 $\frac{1}{2}$ 3 2 1.

C D E F G A B C. C B A G F E D C.
Do Re Mi Fa Sol La Si Do. Do Si La Sol Fa Mi Re Do.

Ex. 9.

F CLEF.—ASCENDING SCALE. DESCENDING SCALE.

1 2 3 $\frac{1}{2}$ 4 5 6 7 $\frac{1}{2}$ 8. 8 $\frac{1}{2}$ 7 6 5 4 $\frac{1}{2}$ 3 $\frac{1}{2}$ 1.

C D E F G A B C. C B A G F E D C.
Do Re Mi Fa Sol La Si Do. Do Si La Sol Fa Mi Re Do.

NOTE.—We forgot, when explaining the letters, to state that *E* and *F*, and *B* and *C*, always represent tones a half-step apart, or INTERVALS of a half-step, though the DEGREES to which they give their names are frequently altered by sharps and flats to represent whole steps.

NOTES.

The relative lengths of musical tones are represented by characters called **NOTES**.

There are five kinds of notes ordinarily used in church music, which are readily distinguished from each other by their shapes or appearances. We give the notes below, with their names written above.

Ex. 10.

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note.

The names of the notes, it will be perceived, imply their relative values.

RESTS.

When it is intended that the time of a certain note or notes shall be passed in silence, or without singing, it is indicated by characters called **RESTS**, being written in place of the notes.

Each note has its corresponding rest, used to indicate silence during the time of that particular note. Below we represent the above notes with their corresponding rests.

Ex. 11.

Whole Note Rest. Half Note Rest. Quarter Note Rest. Eighth Note Rest. Sixteenth Note Rest.

It will be observed that the whole-note rest is *under the line*, while the half-note rest is *on the line*.

The whole-note rest is also a **WHOLE MEASURE** rest, and is used to indicate silence during a whole measure, whatever its value may be in notes.

THE PAUSE.

When a tone is to be prolonged beyond the time indicated by the note which represents it, it is indicated by a character called a **PAUSE**, made thus: \frown or \smile , which is written over or under the note to be prolonged.

The pause has no definite time assigned to it, and is sustained at the pleasure of the performer.

TIME.

Music is divided into equal portions called

Measures,

in order to facilitate the computation of the time.

This (|) is the character employed in dividing music into measures, and it is called a

Bar.

There are two kinds of bars used; a small bar made thus:

Ex. 12.

which is called a

Measure Bar,

because it is used to divide music into measures; and a large bar, made thus:

Ex. 13.

which is called a

Period Bar,

or, when made as at fig. 2, a

Double Bar.

A period or double bar is usually placed at the end of a strain of music, or at the end of a line of poetry, in church music books, but not in secular music. Two period or double bars standing close together, thus: ||, or |||, show the end of a piece of music. Below is an example of measure bars, measures, and period bars.



Every measure in music is divided into two or more parts, and each measure is named according to the number of its divisions. A measure of two parts, for instance, is called

Double Time.

A measure of three parts or divisions is called

Triple Time.

A measure of four parts is called

Quadruple Time,

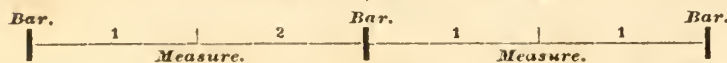
and a measure of six parts is called

Sextuple Time.

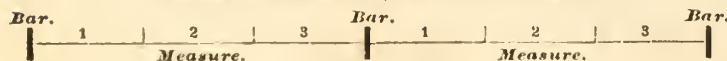
Below is an example of these four kinds of time.

Ex. 15.

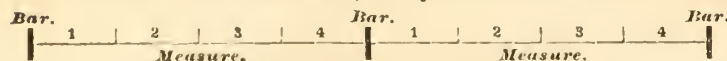
TWO-PART MEASURE, OR DOUDLE TIME.



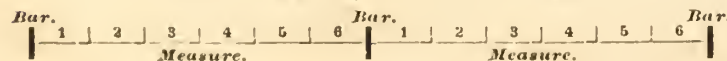
THREE-PART MEASURE, OR TRIPLE TIME.



FOUR-PART MEASURE, OR QUADRUPLE TIME.



SIX-PART MEASURE, OR SEXTUPLE TIME.



ACCENT.

One, or more parts of each measure in every kind of time are sung louder, or with greater strength of voice, than the other parts. The loud parts are said to be accented, and the power or strength of voice given them is called ACCENT.

There is an accented or loud part in each measure of double time (when the measure is occupied with beat notes), and one unaccented part. The *first part is accented, the second unaccented.*

There is one accented or loud part in each measure of triple time, and two unaccented parts. The *first part is accented, the second and third parts are unaccented.*

In quadruple time there are two accented parts to the measure, the *first and third parts* are accented, the *second and fourth parts* are unaccented.

There are two accented parts in a measure of sextuple time, the *first and fourth.* The other parts are unaccented.

There are many exceptions to the rules of accent as here given, which can be best illustrated on the blackboard, and we therefore leave it for the teacher to explain.

BEATING TIME.

To aid in keeping time in singing, it is customary to perform certain motions of the hand called

Beats, or Beating Time.

In double time there are two beats to the measure, performed, first down, second up (down, up).

The *first part* of the measure has the *down beat*; the *second part* has the *up beat*.

In triple time there are three beats to the measure, first down, second left, third up (down, left, up).

The *first part* has the *down beat*, the *second part* the *left beat*, and the *third part* the *up beat*.

Quadruple time has four beats to the measure, sometimes performed down, left, right, up,—the *first part* having the *down beat*; the *second part* the *left beat*; the *third part* the *right beat*, and the *fourth part* the *up beat*. But in plain church music, and in twelve or fifteen lesson classes, it is deemed best to perform the beats in this kind of time the same as in double—down, up, down, up—to each measure.

In sextuple time, unless the music is required to be sung very slow, the beats are performed the same as in double time, *with only two beats to the measure*, three parts being sung to a beat.

If the movement is exceedingly slow, it may be regarded as a compound triple measure, having six beats, performed the same as in triple time, thus: down, left, up; down, left, up, to each measure.

There is also a kind of time having *nine parts* to the measure, with *three beats*, performed the same as in triple time, three parts being sung to a beat.

The *first, fourth, and seventh* parts are accented.

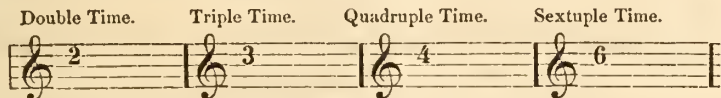
And there is a kind of time having *twelve* parts to the measure, and *four* beats, performed the same as in double or quadruple time, three parts being sung to each beat.

The *first, fourth, seventh, and tenth* parts are accented.

TIME SIGNATURE.

One kind of time is distinguished from another by a figure placed at the commencement of each piece of music, *on the upper part of the staff*, immediately to the right of the clef, thus:—

Ex. 16.



The figure 2 placed above indicates double time.
 “ “ 3 “ “ “ triple time.
 “ “ 4 “ “ “ quadruple time.
 “ “ 6 “ “ “ sextuple time.
 “ “ 9 “ “ indicates a nine-part measure.
 “ “ 12 “ “ “ a twelve-part measure.

BEAT-NOTE, or PRIMITIVE NOTE.

In every piece of music a certain note is chosen by the composer to have the time of one beat, which note regulates the time of all the others; the others being dwelt on according to their relative values compared with that. For instance, if a half-note is selected as having the time of one beat, a whole note must have two beats, because the whole of anything is equal to two halves of the same thing; two quarter-notes must be sung to a beat, for it takes two quarters of any thing to equal the half of the same thing, and so on.

If a quarter-note is selected as having the time of one beat, a half-note must have two beats, for the half of any thing is equal to two quarters of the same thing; and two eighth-notes must be sung to a beat, because it takes two eighths of any thing to equal a quarter of the same thing.

If an eighth-note is selected to have the time of one beat, a quarter, of course, must have two beats; a half, four beats; a whole note, eight beats; and two sixteenths must be sung to a beat.

The note selected to have the time of one beat is called the

Beat-note, or Primitive Note.

The lower figure at the commencement of each piece of music indicates the beat-note, or the note that is to have one beat. If the lower figure is

a 2, a half-note is to have one beat. If the lower figure is a 4, a quarter-note is to have one beat; and if the lower figure is an 8, an eighth-note is to have one beat.

The *upper* figure, then, determines the

Kind of Time,

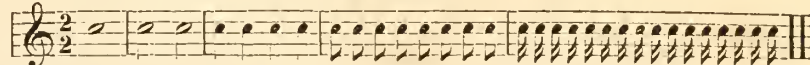
or the number of parts or beats in a measure; and the *lower* figure determines the

Variety of Time,

or the kind of note that is to have one beat. Below we give an example of the different kinds and varieties of time.

Ex. 17.

DOUBLE TIME—HALF-NOTE PRIMITIVE.



QUARTER-NOTE PRIMITIVE.

EIGHTH-NOTE PRIMITIVE.

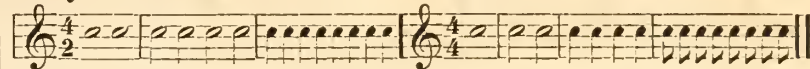


A period or dot (.) to the right of a note or rest increases its length one-half, or makes it one-half longer.

TRIPLE TIME.



QUADRUPLE TIME.



SEXTUPLE TIME.

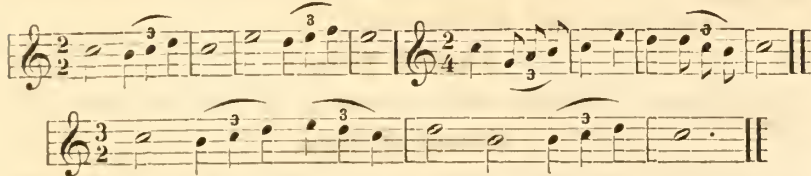


THE TRIPLET.

Sometimes *three* notes are intended to be sung in the time of *two* of the same kind. That is, *three* quarters are sometimes intended to be sung in the time of *two* quarters; and *three* eighths in the time of *two* eighths, and so on.

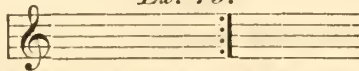
Such an arrangement is called a **TRIPLET**, and is indicated by the figure 3 being placed over the notes, and is written thus :—

Ex. 18.



A row of dots across the staff, thus :—

Ex. 19.



is called a

Repeat.

The repeat directs the singer to go back and sing the music to the left of it over again before continuing on.

Sometimes there are two rows of dots in a piece of music, the first to the *right* of a bar, and the second, farther on, to the *left* of a bar. This indicates that the portion of music lying between them is to be repeated, or sung twice.

The letters *D. C.* placed over the last note at the right hand end of the staff, stand for the Italian words, *Da Capo*, which signify *from the beginning*, and direct the singers back to the commencement of the music, to end at some interior point, usually designated by the word *FINE*.

This sign, S , directs the singers to go back to a similar sign, and sing the music over again.

Sometimes this character, C , is used to express a $\frac{2}{2}$ measure, and this, C , to express a $\frac{4}{4}$ measure.

The Sharp.

This character, \sharp , is called a **SHARP**, and is used as a sign of **ELEVATION**. The sharp is the sign of the elevation of the pitch of a note a **HALF-STEP**, and when placed at the left of a note directs it to be sung a half-step higher than it otherwise should be. When the sharp is placed at the beginning of a piece of music, it is a sign that all the notes, throughout the piece, occupying the same degree with it, are to be sung a half-step higher than they should if the sharp were not there.

The Flat.

This character, \flat , is called a **FLAT**, and is a sign of **DEPRESSION**. It is the sign of the depression of the pitch of a note a **HALF-STEP**, and when placed

at the left of a note directs it to be sung a half-step lower than it otherwise should be. When the flat is written at the beginning of a piece of music, it is a sign that all the notes occupying the same degree with it, throughout the piece, are to be sung a half-step lower than they would without the flat.

The sharps and flats placed at the commencement of a tune, require *no extra exertion of the voice to make them*, as they are only employed to preserve that natural order of intervals in the scale to which the ear and voice were first educated.

This character, \natural , is called a

Natural,

and is used to contradict a previous sharp or flat—to show that the note to the left of which it is placed, is not to be affected by a previous sharp or flat.

When it contradicts a *sharp* it has the effect of a *flat*; and when it contradicts a *flat* it has the effect of a *sharp*.

When sharps and flats are placed at the commencement of the music, they are called

INCIDENTAL SHARPS, and INCIDENTAL FLATS,

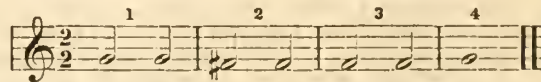
and, as before stated, their effect is continued throughout the piece, or till contradicted by the natural.

When they occur in the interior of the music, and are only designed to affect a few notes, they are called

ACCIDENTAL SHARPS, and ACCIDENTAL FLATS.

An accidental sharp or flat affects all the notes to the right of it, on that degree, in the same measure in which it occurs, and its effect is continued till some following measure *commences on a different degree*, thus :—

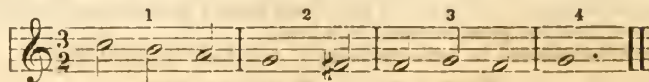
Ex. 20.



The sharp in the above example, second measure, not only affects both notes in that measure, but it also affects both notes in the *third* measure, because the third measure commences on the degree occupied by the sharp in the second.

So also in the following example, although a note intervenes on a different degree in the third measure; but the *first* note in the measure being on the same degree with the sharp in the second measure, the intervening note does not cancel the sharp.

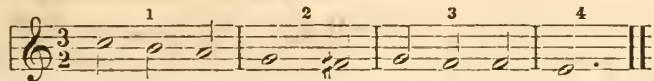
Ex. 21.



In the following example the notes on the first space in third measure are not affected by the sharp on the same degree in the second measure; because


the third measure commences on a different degree from that occupied by the sharp in the second.

Ex. 22.



What has been said of accidental sharps applies equally to accidental flats, and to the natural. The above explanations will therefore suffice for all.

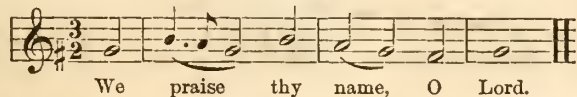
The Slur and Tie.

When two or more notes, occupying different degrees, are intended to be sung to *one syllable* of the poetry, it is indicated by this character,  which is called a

Slur,

being placed over or under them, thus :—

Ex. 23.

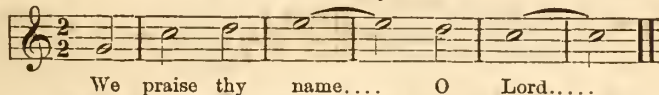


When two or more notes, occupying the same degree, are intended to be sung as *one note*, without separation, and to *one syllable* of the words, they are connected by the

Tie ()

thus :—

Ex. 24.



It will be seen that the slur and the tie are made exactly alike, but used differently, the one connecting notes on *different* degrees, and the other connecting notes on the *same* degree.

Transposition of the Scale.

By the phrase, "Transposition of the Scale," is meant the changing of the position of the scale on the staff, and consequently singing it in different keys, or at different elevations. The scale may be represented on any eight consecutive degrees. Each position of the scale is called a

Key.

By key, then, is simply meant the

Pitch of the Scale.

One of the scale, to which, in every major scale, the syllable *Do* is applied, is called the

Key-note, or Key-tone.

Hence, *one*, key-note, and *Do*, all mean the same thing, in the sense that they are applied to the lowest or fundamental tone of the scale, on which all the others depend for their position on the staff, for their pitch, and for their character and effect.

Each key, or position of the scale, has a name.

Every key is named from the letter that is taken as *one* of the scale in that position. That is, the letter that the key-note, *one*, or *Do*, occupies is the name of the key.

When the key-note is on the letter *C*, it is called the key of *C*; if the key-note is on *G*, it is called the key of *G*; if it is on *F* sharp, it is called the key of *F* sharp; if the key-note is on *B*, with a flat to the left of it, it is called the key of *B* flat; and so on.

The scale is said to be based on the letter taken as the key-note, or *one*.

In Examples 8 and 9 the scale is based on the letter *C*, first added line below the staff in the *G* clef, and the second space of the staff in the *F* clef. That position is therefore called the *KEY OF C*. It is sometimes called the

Natural Key,

because (for a reason that I shall leave for the teacher to explain and illustrate on the blackboard) it does not require the employment of one or more sharps or flats.

There are two *systematic* ways of transposing the scale. One way is to move it *up*,

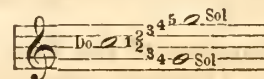
Five Degrees Higher,

or *down*,

Four Degrees Lower.

N.B.—Five degrees above is the same thing as four degrees below, both leading to the *same point in the scale*. For instance, from *Do* up to *Sol* is *five* degrees; but from *Do* down to *Sol* is *four* degrees.

Ex. 25.



This is called

Transposition by Fifths.

The other way is to move it up,

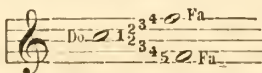
Four Degrees Higher,

or down,

Five Degrees Lower.

N.B.—Four degrees above is the same thing as five degrees below, both leading to the same point in the scale. For instance, from Do up to Fa is but four degrees; but from Do down to Fa it is five degrees.

Ex. 26.



This is called

Transposition by Fourths.

In commencing a series of transpositions, whether by fifths or by fourths, the *first transposition must be made from the KEY OF C*, and thereafter from the *last key obtained*.

Every time the scale is transposed a *fifth* higher or a *fourth* lower, it becomes necessary to employ one additional sharp, to preserve the proper intervals between 6 and 7, and 7 and 8. Why it is *necessary* to employ a sharp for this purpose, I leave for the teacher to explain on the blackboard, as it cannot be made plain to beginners without practical illustrations.

Every time the scale is transposed a *fourth* higher or a *fifth* lower, it becomes necessary to employ one additional flat, to preserve the proper intervals between 3 and 4, and 4 and 5.

The first transposition by *fifths* is from C to G, in which F has to be sharpened.

The second transposition by fifths is from G to D, in which an additional sharp has to be employed on C, (F#, C#).

The third transposition by fifths is from D to A, in which a third sharp has to be employed, on G, (F#, C#, G#).

The fourth transposition by fifths is from A to E, in which a fourth sharp has to be employed, on D, (F#, C#, G#, D#).

The fifth transposition by fifths is from E to B, in which another sharp has to be employed, on A, (F#, C#, G#, D#, A#).

The sharps employed in the different transpositions of the scale by fifths, are placed at the commencement of the music, immediately to the right of the clef, and are then called the

Signature of the Key,

which means the same thing as the SIGN OF THE KEY.

Following we give an example, in both clefs, of the five keys obtained by the first five transpositions by fifths, or by sharps, as it is sometimes called :

Ex. 27

| | | | |
|-------------------------------|-----|-----------------------------------|-----|
| KEY OF C. | | KEY OF G. SIGNATURE F# | |
| | | | |
| Do. | Do. | Do. | Do. |
| KEY OF D. SIG. F#, C# | | KEY OF A. SIG. F#, C#, G# | |
| | | | |
| Do. | Do. | Do. | Do. |
| KEY OF E. SIG. F#, C#, G#, D# | | KEY OF B. SIG. F#, C#, G#, D#, A# | |
| | | | |
| Do. | Do. | Do. | Do. |

Rule for finding the Key-note in the Sharps.

By reference to the above examples, it will be observed that the last sharp introduced *stands to the right of the others*. It will also be observed that the key-note invariably occurs the first degree above the right-hand sharp. From these facts we can deduce a very convenient rule for determining the place of the key-note in the keys with sharp signatures. It is this :—

THE KEY-NOTE, Do, is always found the FIRST DEGREE ABOVE THE RIGHT-HAND SHARP, OR THE SHARP STANDING THE FURTHEST FROM THE CLEF. That is, if the right-hand sharp is on any SPACE, the key-note is found on the NEXT LINE ABOVE THAT SPACE; and if the right-hand sharp is on any LINE, the key-note is found on the NEXT SPACE ABOVE THAT LINE.

Transposition by Fourths.

The first transposition by fourths is from C to to F, in which B has to be flatted, (B \flat).

The second is from F to B \flat , in which an additional flat has to be employed on E (B \flat , E \flat).

The third is from B \flat to E \flat , in which another flat has to be employed on A, (B \flat , E \flat , A \flat).

The fourth is from E \flat to A \flat , in which another flat has to be introduced on D, (B \flat , E \flat , A \flat , D \flat).

The fifth is from A \flat to D \flat , requiring another flat on G, (B \flat , E \flat , A \flat , D \flat , G \flat).

The sixth transposition by fourths is from D \flat to G \flat , in which another flat has to be employed on C, (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat).

The flats employed in the different transpositions of the scale by fourths are, like the sharps employed in transpositions by fifths, placed at the commencement of the music, immediately to the right of the clef, and are then called the

Signature of the Key.

Following will be found an example in both clefs, of the six keys obtained by the first six transpositions by fourths, or by flats, as it is sometimes called.

Ex. 28.

KEY OF C. KEY OF F. SIGNATURE B \flat .

KEY OF B \flat . SIG. B \flat , E \flat . KEY OF E \flat . SIG. B \flat , E \flat , A \flat .

KEY OF A \flat . SIG. B \flat , E \flat , A \flat , D \flat . KEY OF D \flat . SIG. B \flat , E \flat , A \flat , D \flat , G \flat .

KEY OF G \flat . SIG. B \flat , E \flat , A \flat , D \flat , G \flat , C \flat .

Rule for finding the Key-note in the Flats.

When there is but one flat, the key-note, Do, will be found FOUR DEGREES BELOW, OR FIVE DEGREES ABOVE THE FLAT, COUNTING THE DEGREE OCCUPIED BY THE FLAT.

When there are more than one flat, it will be observed, by reference to Ex. 28, that the last flat introduced stands to the right of the other; and that the next to the last flat introduced stands next farthest to the right.

In two or more flats, the key-note is invariably found ON THE LINE OR SPACE OCCUPIED BY THE NEXT TO THE RIGHT-HAND FLAT:—Or, ON THE SAME DEGREE OCCUPIED BY THAT FLAT WHICH HAS BUT ONE TO THE RIGHT OF IT.

Rule for finding the Key-note when there are neither Sharps nor Flats.

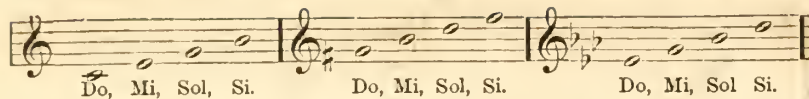
When there are neither sharps nor flats, the key-note is found, in the G clef, FIVE DEGREES BELOW OR FOUR ABOVE THE CLEF LINE, counting the clef line.

In the F clef, it will be found FOUR DEGREES BELOW OR FIVE ABOVE THE CLEF LINE, counting the clef line.

Rule for reading Notes.

When Do takes a LINE, Mi will take the next line above it, and Sol the next, and Si the next, (Do, Mi, Sol, Si), thus:—

Ex. 29.



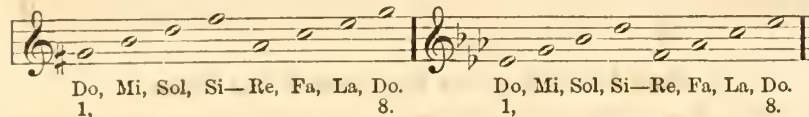
When Do takes any SPACE, Mi will take the next space above it, and Sol the next, and Si the next, (Do, Mi, Sol, Si), thus :—

Ex. 30.



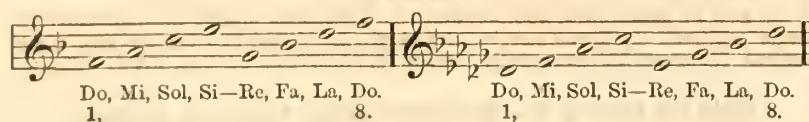
When Do, Mi, Sol, Si, take LINES, Re, Fa, La and Do belonging to 8, will take SPACES, commencing with Re on the *first space above the line occupied by Do belonging to 1*, thus :—

Ex. 31.



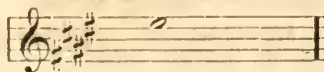
When Do, Mi, Sol and Si take SPACES, Re, Fa, La and Do belonging to 8, will take LINES, commencing with Re on the *first line above the space occupied by Do belonging to 1*, thus :—

Ex. 32.



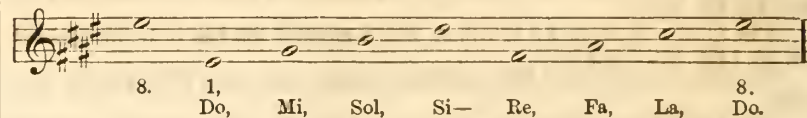
In order to make this excellent rule for reading notes more applicable, when, according to the rule previously given for finding the key-note in the sharps and flats, it (the key-note) occurs above the *third line* in the G clef, or above the *third space* in the F clef, we must regard it as 8 of the scale, and then run down the scale and find 1, and read the notes from *that*, thus :—

Ex. 33.



In the above example, the key-note is on the *fourth space*, first degree above the right-hand sharp. It being above the third line, we regard it as 8 of the scale. We must now run down the scale and find the place for the key-note an octave lower, or 1, and read the notes from *that*, thus :—

Ex. 34.

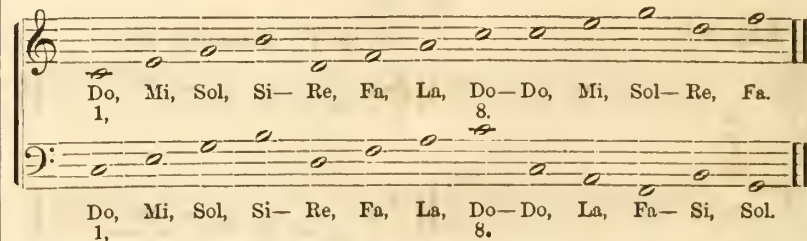


THE LEARNER'S TABLE OF REFERENCE.

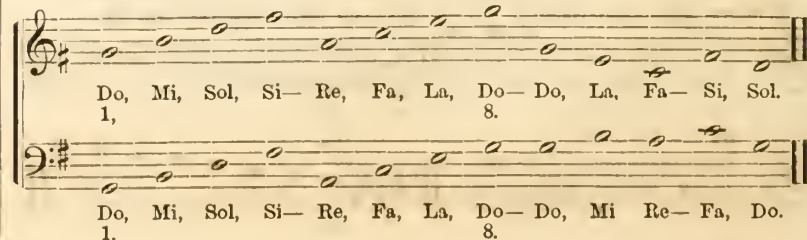
Showing the positions of the scale, and how the syllables are applied in the twelve principle major keys.

Ex. 35.

KEY OF C.



KEY OF G.



KEY OF D.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi, Re, Fa, Do.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa, Si Sol.
1, 8.

KEY OF A.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa—Si, Sol, Mi.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi—Re, Fa.
1, 8.

KEY OF E.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi, Re—Do, La, Si, Sol.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa, Re—Si, Sol, Mi, Do.
1, 8.

KEY OF B.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa, Re—Si, Sol, Mi, Do.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La—Si, Sol.
1, 8.

KEY OF F.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Si, Sol.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Mi, Sol, Re, Fa.
1, 8.

KEY OF B^b2.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa, Re—Si, Sol, Mi, Do.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La—Si, Sol.
1, 8.

KEY OF E^b2.

Do, Mi, Sol, Si—Re, Fa, La, Do—Mi—Re, Fa—Do, La, Si, Sol.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa—Si, Sol, Mi, Do.
1, 8.

KEY OF A^b2.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa—Si, Sol, Mi.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi—Re, Fa.
1, 8.

KEY OF D \sharp .

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi—Re, Fa.
1, 8.

KEY OF G \sharp .

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, La, Fa—Si, Sol, Mi.
1, 8.

Do, Mi, Sol, Si—Re, Fa, La, Do—Do, Mi—Re, Fa.
1 8.

THE BRACE.

When a piece of music comprises two or more parts, as Bass, Treble, Alto and Tenor, to be sung simultaneously, the staves on which the different parts are written, are connected at the left-hand end by a character called a BRACE, thus:—

Ex. 36.

Tenor.

Alto.

Soprano or Treble.

Bass.

The parts are arranged in the above order throughout this work, and in nearly all other books of church music published in this country.

The Bass is designed for the *lowest* male voice.

The Tenor for the *highest* male voice.

The Alto is designed for the *lowest* female voice.

The Soprano for the *highest* female voice.

Men should not sing on the Soprano, nor women on the Tenor, as is sometimes practiced.

Sometimes two parts are written on one staff, in which case the Soprano and Alto are written on one staff, in the G clef; the Alto being the *lower* notes, the Soprano the *higher*: and the Tenor and Bass on one staff, in the F clef; the Bass being the *lower* notes, and the Tenor the *higher*, thus:—

Ex. 37.

Soprano.

Alto.

Tenor.

Bass.

When the four parts are written on four staves it is called a SCORE.

STACCATO.

When notes are designed to be sung in a very short, distinct and detached manner, it is indicated by lengthened points placed over them, which are called

Staccato Marks,

and this short and distinct manner of singing is called the

Staccato Style.

Ex. 38.

Written. *As sung.*

When notes are intended to be sung in a very strong and marked manner, but not so short and detached as staccato, it is indicated by the Marcato point, (.) being placed over them, thus:—

Ex. 39.



NOTE.—The appoggiatura, and turn, and shake or trill, and the portamento, we will not explain here, as they are only to be practiced by advanced singers, and under the guidance of a competent master.

Opposed to the detached and distinct style which has just been explained, is the

Legato Style,

in which the tones are closely connected, and thrown together, and melted into each other with a graceful negligence.

This manner of singing is indicated by a curved line drawn over the notes, or by the word Legato itself being written at the commencement of the piece, or over the passage so to be sung.

Ex. 40.



MINOR SCALE.

Besides the major scale, already explained, there is another frequently employed in music, termed the

Minor Scale,

from the fact of the third on the tonic or key-note being but a *minor third*, comprising but a step and a half.

This scale, like the major, comprises eight tones and seven intervals, and is based on the sixth tone of the major, without any alteration of the tones, excepting that the fifth tone of the major is sharpened to form the leading tone or seventh of the minor. The syllable LA is applied to the key-note.

In the minor scale there are whole steps between 1 and 2, 3 and 4, and 4 and 5; and half-steps between 2 and 3, 5 and 6, and 7 and 8; and an interval of a step and a half between 6 and 7. When it is desirable to mollify the harshness of the superfluous interval between 6 and 7, it is effected by the use of a foreign tone.

Minor Scale.

ASCENDING.

Ex. 41.



DESCENDING.



A major scale and the minor based on its (the major's) sixth tone, are called

Relative or Parallel Scales.

Every major scale has its parallel minor, based on the sixth above or third below.

Every minor scale is parallel to that major which has the same signature, or the same degrees sharpened or flattened.

Let it be borne in mind that the sharp employed on the seventh degree of the minor scale does not appear in the signature, but is written as an accidental, before every note to be raised.

Following we give a table of the nine principally used major keys, with their relative or parallel minors.

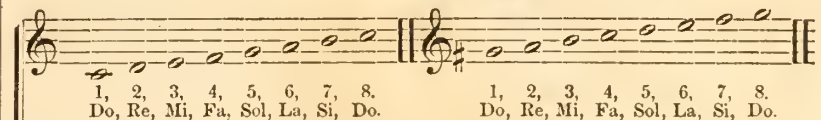
Table of Major Keys,

WITH THEIR RELATIVE OR PARALLEL MINORS WRITTEN UNDER THEM.

Ex. 42.

C MAJOR.

G MAJOR.



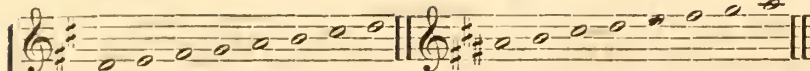
A MINOR.

E MINOR.



D MAJOR.

A MAJOR.

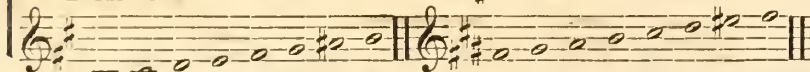


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

B MINOR.

F# MINOR.

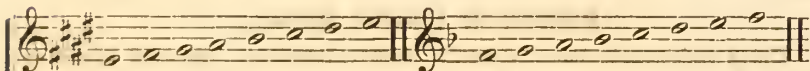


1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

E MAJOR.

F MAJOR.

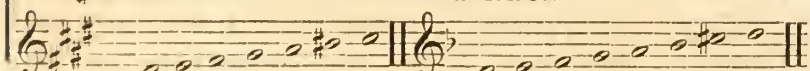


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

C# MINOR.

D MINOR.

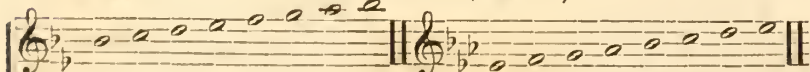


1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

Bb MAJOR.

Eb MAJOR.

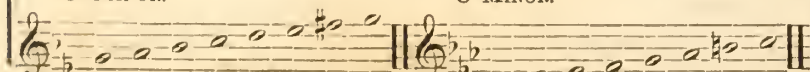


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

G MINOR.

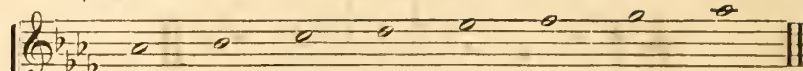
C MINOR.



1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

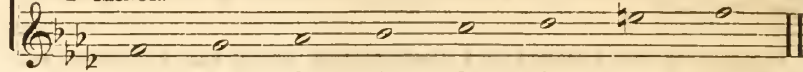
1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

Ab MAJOR.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.

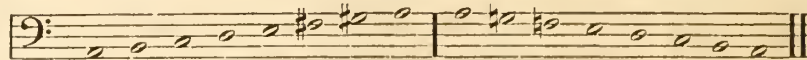
F MINOR.



1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol, La.

We present below an example of another form of the minor scale, used by some writers. It will be observed that there is a serious discrepancy between the ascending and descending forms of the scale, which renders it irregular and unsystematic, and ill adapted to the purposes of harmony :

Minor Scale.—Second Form.



| | |
|----------------------------------|----------------------------------|
| 1, 2, 3, 4, 5, 6, 7, 8. | 8, 7, 6, 5, 4, 3, 2, 1. |
| La, Si, Do, Re, Mi, Fa, Sol, La. | La, Sol, Fa, Mi, Re, Do, Si, La. |
| A, B, C, D, E, F#, G#, A. | A, G#, F#, E, D, C, B, A. |

CHROMATIC SCALE.

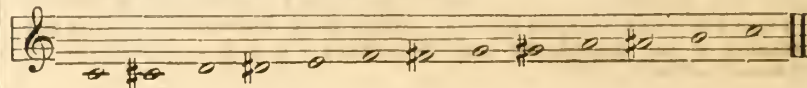
It will be remembered that in the major scale there are five intervals of a whole step each, and two intervals of a half-step each. Now, if the five whole steps are divided into half-steps, as may be done by the use of either sharps or flats, a new scale will be formed, comprising THIRTEEN TONES and TWELVE INTERVALS ; such a succession of tones and intervals is called a

Chromatic Scale.

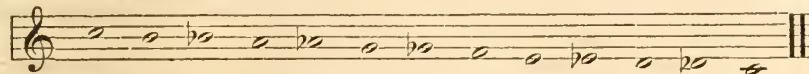
The chromatic scale is usually formed by sharps in ascending, and by flats in descending, though it may be formed with either sharps or flats, both ascending and descending.

Ex. 43.

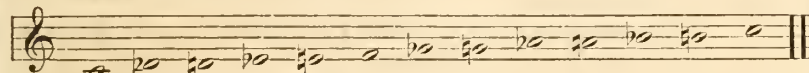
CHROMATIC SCALE ASCENDING BY SHARPS.



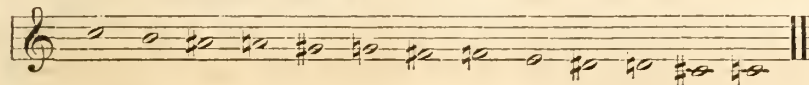
CHROMATIC SCALE DESCENDING BY FLATS.



CHROMATIC SCALE ASCENDING BY FLATS.



CHROMATIC SCALE DESCENDING BY SHARPS.



EXPRESSION.

AND THE SIGNS DIRECTING TO ITS ATTAINMENT.

Notes only represent the length, and by their situation on the staff the pitch, of tones.

They convey no idea of the degree of softness or strength with which the tones should be produced.

The human passions are so variable and so various, and the feelings and emotions so diversified, that it would be utterly impossible to give expression to the words, or to arouse the feelings and excite the emotions of an audience by singing all the passages of a composition with the same degree of strength.

In order to be expressive, then, it is absolutely necessary that the loudest tones of which the voice is capable, and the softest audible whisper, and every gradation of strength between these two extremes, should, under the guidance of correct judgment and cultivated taste, be employed by the singer.

To this mixture of loud and soft tones, and this increase and diminution of force, is usually given the name of

Expression.

Certain Italian words are used to indicate to the performers the different degrees of force or softness to be observed.

PIANO, or simply *p*, signifies that the piece must be sung soft.

PIANISSIMO, or *pp*, indicates an extreme degree of softness.

FORTE, or *f*, loud.

FORTISSIMO, or *ff*, very loud.

CRESCENDO, *cresc.* or *cr.* indicates the transition from soft to loud.

DECRESCENDO,

DIMINUENDO, } indicate the transition from loud to soft.

SMORZANDO,

A soft, followed by a loud tone, is indicated by *pf*, and the contrary by *fp*.

A small number of tones, louder than the others, is expressed by *RINFORZANDO*, or simply *rf*, or by *SFORZANDO*, or *sf*, or *FORZANDO*, or *fz*.

Lastly, a sudden increase or diminution of strength is indicated by these characters, \langle , and the crescendo and the diminuendo united, by this sign, $\langle \rangle$.

The alterations of the movement are also means of expression.

They are indicated by the words *ALANDO*, *CON FUOCO*, *CON MOTO*, when we desire to *increase*; and by the word *RI TARDANDO*, when we desire to *diminish* the rapidity of the movement.

There are many other terms used by composers to indicate the manner in which they wish their music performed, which will be found in the table of musical terms which follows.

The mere mechanical observance of these directions, however, can never constitute an expressive performance or expression.

True expression is the voice of the soul. It is the voice of the soul profoundly imbued with the true spirit, and possessing a clear understanding and a just appreciation, of the words and music, and deeply experiencing itself the feelings and emotions it aims to arouse and excite in others.

Without this feeling and knowledge, expression is utterly out of the question, though the singer may be directed towards it by volumes of signs and technical terms.

RULES TO BE OBSERVED BY SINGERS.

1. The standing posture is decidedly the most favorable for the proper use of the vocal organs, as it leaves the singer entire control of the abdominal muscles, so important in singing, and avoids the pushing of the stomach and diaphragm up against the lungs. But the position is too fatiguing to be generally observed in public classes during the whole lesson. It should be observed part of each lesson, however, and will be found quite an agreeable relief to the pupils after sitting awhile.

Whether sitting or standing, the body should be maintained in an erect position, with the shoulders thrown a little back, and the chest slightly forward.

2. Hold the music book on a level with the eyes, and do not lay it on the lap or a low desk, which would cause the head to be held in a drooping position, thus arching the neck, and thereby changing the axis of the sound passage, and necessarily vitiating the quality of the tones, rendering the singer liable to sing falsely on the high notes—that is, *too flat*.

3. Open the mouth well, so that the teeth and lips shall not interfere with the free emission of the tones, and give them a disagreeable dental or labial quality.

4. Take deep and full inspirations, filling the lungs well at each inhalation.

5. Do not inundate the notes by emptying the whole contents of the lungs upon each one; but use the breath economically, so as not to have to breathe too often.

6. Let the breath be taken quickly, and with as little apparent effort as possible; carefully avoiding an affected, heavy, stertorous, asthmatic breathing.

Some singers breathe as though they were committing suicide with a powerful opiate.

7. Attack the tones with *promptness, energy and decision*; and hold them *firmly and steadily*.

8. While sustaining a long tone, do not change the positions of the vocal organs in the slightest degree, but hold them tenaciously and firmly to their places. On no account attempt to prepare the organs for the production of a tone till the previous one has been fully completed and left.

9. Let the tones be full, round and robust; and avoid thin, scaly, screeching, squeaking tones.

10. Carefully avoid that drawling, dragging, lazy, careless, slovenly manner of singing, adopted by those who have not brains enough to be sufficiently interested in any thing they attempt, to induce them to do it with proper spirit and energy. Separate the tones, and deliver them with *force and distinctness*. Do not slur notes that are not intended to be slurred.

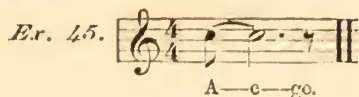
11. Speak the words with distinctness, so that every word can be understood by the listeners.

12. Remember that the vowel sounds are the only ones sung, the consonants being merely articulated.

Therefore dwell only on the vowels—*sustaining* the tone on the *radical* sound of the vowel, and *not* on the *vanish*. For instance, in the word *age*, sustain the tone on the long sound of the letter *a*, thus :



and not on the vanish *e*, thus ;



This error is practiced by a good many singers in relation to all the vowels, and this hint at the fault and its correction is deemed sufficient caution to persons of intelligence.

13. Always give the vowels the sound required by the correct pronunciation of the word, and do not change them with the view of facilitating the production of a good musical tone. Habituate yourself to making *good tones* on the *correct vowel sounds*.

14. Always commence promptly when the signal is given by the teacher or director, and do not wait for some one else to commence first. If there are a thousand singers, they should all commence as one voice—at the *same instant*.

15. Full breath should be taken at the commencement of all passages. When breath is required in the middle of a passage, it should be taken before a word of little importance, as *the, to, of, ye, &c.*, because respiration shortens the tone succeeding it, and therefore should not occur before words of much significance.

Other proper places for breathing are, at the *pauses; before all conjunctions; before prepositions; before verbs which are separated from their nominatives, and before and after adverbs.*

16. Breath must not be taken in the middle of a word, or between the different syllables of a word.

Breath should never be taken so as to separate an article from its substantive, nor the substantive from its adjective; neither should it be taken between a dissonant tone and its resolution on the succeeding tone; nor between the parts of a compound verb.

17. The punctuation of the words should be as rigidly observed in singing as in reading.

CHANTING.

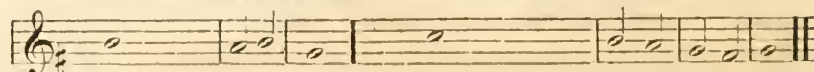
In its regular form, the single chant consists of two parts; the first being composed of a RECITING NOTE and TWO CADENCE MEASURES; and the second, of a RECITING NOTE and THREE CADENCE MEASURES, thus :—

Ex. 46.

Chant.

Reciting Note. Cadence Measures. Reciting Note.

Cadence Measures.



O be joyful in the Lord, | all ye | lands : | Serve the Lord with gladness, | and come before his presence | with a | song.

A double chant is composed of two single chants. The bars in the foregoing example show how the words are applied to the notes.

There is no strict time in chanting, and the words should be delivered about as rapidly as a good reader would deliver them, and the pauses, grammatical and rhetorical, should be carefully observed.

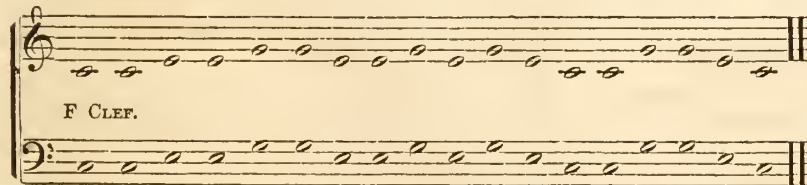
The words should be pronounced simultaneously (as with one voice) by all the chanters. Nothing can atone for a neglect of this rule.

TABLE OF EXERCISES.

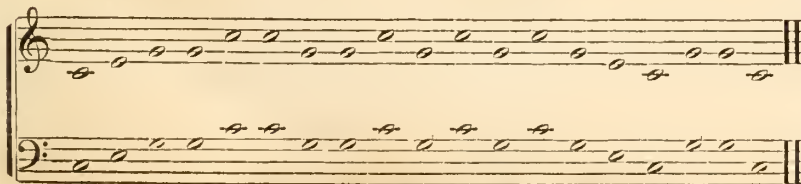
We here present a table of exercises in which the tones are given, in *both clefs*, in the regular order in which they are introduced in the "EVERETT SYSTEM OF TEACHING," commencing with 1, 3 & 5, and going through all the tones of the scale. This is designed more particularly for the *private* use of *scholars*, but the teacher may occasionally find it convenient to use it in the class.

Ex. 47.

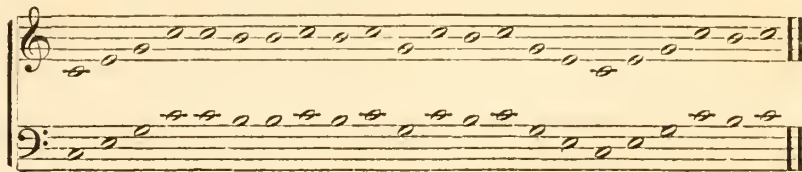
No. 1. G CLEF. 1, 3 & 5.



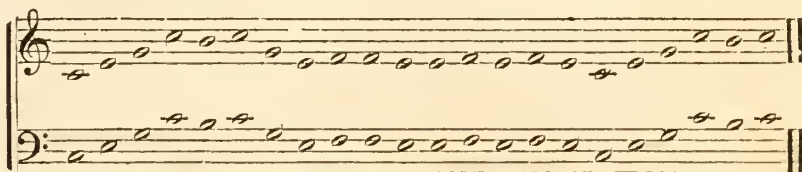
No. 2. 1, 3, 5 & 8.



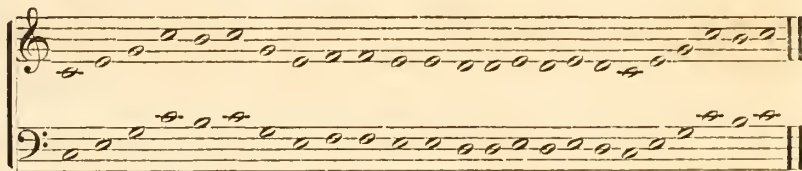
No. 3. 1, 3, 5, 8 & 7.



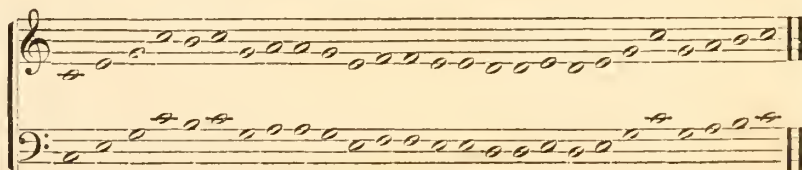
No. 4. 1, 3, 5, 8, 7 & 4.



No. 5. 1, 3, 5, 8, 7, 4 & 2.



No. 6. 1, 3, 5, 8, 7, 4, 2 & 6.



A—an Italian preposition, meaning to, in, by, at, &c.

Accelerando—accelerating the time, gradually faster and faster.

Adagio, or *Adasio*—slow.

Adagio Assai, or *Molto*—very slow.

Ad Libitum—at pleasure.

Affettuoso—tender and affecting.

Agitato—with agitation.

Alla Capella—in Church style.

Allegro—quick. *Allegro Assai*—very quick.

Allegretto—less quick than *Allegro*.

Allegro ma non Troppo—quick, but not too quick.

Amabile—in a gentle and tender style.

Amateur—a lover but not a professor of music.

Amoroso, or *Con Amore*—affectionately, tenderly.

Andante—gentle, distinct, and rather slow, yet connected.

Andantino—somewhat quicker than *Andante*.

Animato, or *Con Anima*—with fervent, animated expression.

Animo, or *Con Animo*—with spirit, courage, and boldness.

Antiphone—music sung in alternate parts.

Ardito—with ardor and spirit.

Arioso—in a light, airy, singing manner.

A Tempo—in time.

A Tempo Giusto—in strict and exact time.

Ben Marcato—in a pointed and well-marked manner.

Bis—twice.

Brillante—brilliant, gay, shining, sparkling.

Cadence—closing strain; also a fanciful, extemporaneous embellishment at the close of a song.

Cadenza—same as the second use of *Cadence*. See *Cadence*.

Calando—softer and slower. [ody.]

Cantabile—graceful, singing style; a pleasing, flowing melody.

Canto—the treble part in a chorus.

Choir—a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or *Chorister*—a member of a choir of singers.

Col, or *Con*—with. *Col Arco*—with the bow.

Comodo, or *Commodo*—in an easy and unrestrained manner.

Con Affetto—with expression.

Con Durezza—with delicacy.

Con Dolor, or *Con Duolo*—with mournful expression.

Conductor—one who superintends a musical performance; same as Music Director.

Con Energico—with energy.

Con Espressione—with expression.

Con Fuoco—with ardor, fire.

Con Grazia—with grace and elegance.

Con Impeto—with force, energy.

Con Justo—with chaste expression.

Con Moto—with emotion.

Con Spirito—with spirit, animation.

Coro—Chorus.

Da—for, from, of. *Da Capo*—from the beginning.

Decani—the priests, in contradistinction to the lay or ordinary choristers.

Declamando—in the style of declamation.

Decrescendo—diminishing, decreasing.

Devozione—devotional.

Dilettante—a lover of the arts in general, or a lover of music.

Di Molto—much or very.

Divoto—devotedly, devoutly.

Dolce—soft, sweet, tender, delicate.

Dolcemente, *Dolcessa*, or *Dolcissimo*. See *Dolce*.

Dolente, or *Doloroso*—mournful.

Doloroso—in a plaintive, mournful style.

E—and. *Elegante*—elegance.

Energico, or *Con Energia*—with energy.

Espressivo—expressive.

Fine, *Fin*, or *Finale*—the end.

Forzando, *Forz.*, or *Fz.*—sudden increase of power <.

Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato—in the fugue style. *Fughetto*—a short fugue.

Giusto—in just and steady time.

Grazioso—smoothly, gracefully.

Grave—slow and solemn movement.

Impressario—manager of Concerts or Operas.

Lacrimando, or *Lacrimoso*—mournful, pathetic.

Lamentevole, *Lamentando*, *Lamentabile*—mournfully.

Larghetto—slow, but not so slow as *Largo*.

Larghissimo—extremely slow.

Largo—slow.

Legato—close, gliding, connected style.

Lento, or *Lentamente*—slow.

Ma—but. *Maestoso*—majestic, majestically.

Maestro Di Capella—chapel master, or conductor of church music.

Marcato—strong and marked style.

Messa Di Voce—moderate swell.

Moderato, or *Moderatamente*—moderately, in moderate time.

Molto—much or very.

Molto Voce—with a full voice.

Morendo—gradually dying away.

Mordente—a beat, a transient shake.

Mosso—emotion.

Moto—motion. *Andante Con Moto*—quicker than *Andante*.

Non, *Non Troppo*—not too much.

Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.

Pastorale—applied to graceful movements in sextuple time.

Perdendo, *Perdendosi*—same as *Lento*.

Piu—more. *Piu Mosso*—with more motion, faster.

Pizzicato—snapping the violin string with the fingers

Poco—a little. *Poco Adagio*—a little slow.

Poco a Poco—by degrees, gradually.

Portamento—the manner of sustaining and conducting the voice from one sound to another.

Precentor—conductor, leader of a congregation.

Presto—quick.

Prestissimo—very quick.

Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.

Recitando—a speaking manner of performance.

Recitante—in the style of recitative.

Recitativo—musical declamation. [power.]

Rinforzando, *Rinf.*, or *Rinforzo*—suddenly increasing in

Ritardando—slackening the time.

Semplice—chaste, simple.

Sempre—throughout, always; as, *Sempre Forte*—loud throughout.

Senza—without; as, *Senza Organo*—without the organ.

Sforzando, *Sforzato*—with strong force of emphasis, rapidly diminishing >.

Siciliano—a movement of light, graceful character.

Smorendo, *Smorzando*—dying away.

Soave, *Soavement*—sweet, sweetly. See *Dolce*.

Solfeggio—a vocal exercise.

Solo—for a single voice or instrument.

Sostenuto—sustained.

Sotto—under, below. *Sotto Voce*—with subdued voice.

Spirito, *Con Spirito*—with spirit and animation.

Staccato—short, detached, distinct.

Subito—quick.

Tace, or *Tacet*—silent, or be silent.

Tardo—slow.

Tasto Solo—without chords.

Tempo—time. *Tempo a Piacere*—time at pleasure.

Tempo Giusto—in exact time.

Ten., *Tenuto*—hold on. See *Sostenuto*.

Tutti—the whole, full chorus.

Un—a; as, *Un Poco*—a little.

Va—go on; as, *Va Crescendo*—continue to increase.

Verse—same as *Solo*.

Vigoroso—bold, energetic.

Vivace—quick and cheerful.

Virtuoso—a proficient in art.

Voce Di Petto—the chest voice.

Voce Di Testa—the head voice.

Voce Solo—voice alone.

Folli Subito—turn over quickly

THE "EVERETT SYSTEM"

OF

Teaching Vocal Music in Elementary Classes:

A GUIDE FOR YOUNG TEACHERS.

INTRODUCTION.

HAVING been constantly engaged in teaching VOCAL MUSIC for twenty years, and having labored assiduously all that time (we trust, conscientiously), to popularize instruction in this beautiful but too much neglected branch of education, by endeavoring to simplify the art and render it intelligible to all classes of community, we feel that no apology is due from us for the assumption implied in the publication of our system, that the results of our labors and experience will not be void of profit to the comparatively inexperienced in the profession, and especially to those about to prepare themselves to engage in it.

That the ordinary method of teaching vocal music is radically defective—that it is, in the main, nothing more than a plan of *RORE* teaching, ignoring those fundamental principles of the art, and thorough disciplining of the ear and voice which are absolutely and indispensably necessary in order to an independent performance, and results in merely memorizing a certain set of tunes on the part of the pupils, is a fact as notorious as it is lamentable. For on what other ground can we account for the almost universal deficiency in a practical knowledge of the art of singing, or to what other cause can we trace the fact that there are so very few persons capable of singing the plainest church music at sight, even in communities where so many classes have been taught.

If it be true that the common method of teaching vocal music is seriously defective, and that communities, after having received many courses of lessons, still find themselves destitute of any really useful knowledge of the subject, then any material improvement upon it should be gratefully received

and heartily embraced by every teacher, and the author should be regarded, not in the light of a presumptuous innovator, but as a public benefactor. Some one has said, that "He who makes two blades of grass grow where but one grew before, should be titled a public benefactor;" and we say that he who makes two independent singers in our churches where not one was made before, or presents to the world a system of teaching by which that result can be attained, is no less worthy of that honorable distinction than he who makes the soil more prolific.

Whether the "Everett System" is, to any essential extent, an improvement on the plan generally in vogue, is left for intelligent and conscientious teachers to determine. We think it will be found to possess the following meritorious features, if no others:—

- 1st. That it commences at the right place.
- 2d. That it takes up and pursues the subject methodically, maintaining a logical connection of the component parts.
- 3d. That the principles are so simplified by explanation and practical illustration, that the meanest capacity cannot fail, with proper attention, to understand them.
- 4th. That it is of an eminently *practical* character, discarding all those scientific facts and principles which are of interest and value only to the *MUSICIAN*, and are of no practical use to the *mere singer*, and making plain and easy of comprehension those essential principles, without a knowledge of which no one can hope to become an *independent sight-singer*.

We have not explained the *theory* of the transposition of the scale, or the scientific principles on which transposition is effected, as an understanding

of these does not enable one to sing any better. Every teacher knows, or ought to know, that a knowledge of the necessity for employing a sharp on F in the key of G, or a flat on B in the key of F is of no advantage to one in singing in those keys. What the Elementary singer wants is, to be able to read the notes (name the syllables) with facility in all the keys, giving them their correct pitch and exact time. These things will be found fully and clearly explained, and presented in such a manner as to insure their fixture in the memory.

While this system, as *here written out*, is only designed for Elementary classes, or such as commence without any previous knowledge of the subject, and are unable to read and sing plain music at sight by note, yet the general principles involved in the method can be successfully applied in teaching the most advanced departments of the art and science, as well as in teaching other branches of education.

We have not introduced the different keys (transposition) till the sixth lesson, for inexperienced teachers (for whom the following instructions are mainly intended), cannot push a class forward so rapidly as one who has had many years experience.

We usually introduce transposition at the fourth lesson.

As all classes are not equally apt, the teacher must exercise his own judgment as to whether it is best to crowd the eight lessons given into five or six, or to extend them to ten or twelve; only so the method and systematic order of the instructions are followed. All beyond the eight lessons we have written out, should be taught on the same general principles.

The most successful way to make use of this system is, to commit the whole thing thoroughly to memory, and adopt not only the *method*, but also the *very language*; this is especially true in the case of those who have not the faculty of expressing themselves with facility.

Before the conclusion of the course of instruction, the class should be taught how to speak of the different keys by their proper names, as the key of C; the key of A; the key of B \flat , &c.

This is explained in the "Student's Compend," to which the teacher is referred.

We advise all who adopt this system of teaching to use the "SCYPTRE" as their class text-book, as no other work is so well adapted for carrying out the progressive principles of this method.

A. BROOKS EVERETT.

FIRST LESSON.

NOTE.—The teacher will announce such rules as he deems necessary for the class, and then proceed to the lesson, as follows:

TEACHER.—Having made known the rules and regulations to be observed by the class, and indicated the course you must pursue in order to be properly benefited by the instructions, I will now proceed to the lesson.

I will first call your attention to some explanations of the fundamental principles of what is called TIME in music, which will serve as a foundation for all that will be taught in relation to this subject in the future.

A certain period of time is consumed in the performance of every musical composition, and this time must be divided among the various notes according to their relative values.

To facilitate the regular distribution of time among the different notes, so that each shall have its exact relative duration; and to aid the mind in its perceptions of the rhythmical contents of musical phrases, &c., music is divided, by vertical lines, called BARS, into equal portions, called MEASURES; and it is the custom to speak of this division of music as though it were the division of time itself; and this mode of expression is more correct than it at first appears to be, when we remember that each division represents, and occupies, a certain amount of time in its performance, depending on the length of the piece and the rapidity of the movement. I will now illustrate the division of time on the blackboard.

NOTE.—Here draw a horizontal line on the board, thus:—

TEACHER.—This horizontal line (pointing at it) is designed to represent the time of a piece of music. It occupied a certain number of seconds to draw this line; the line will then represent that number of seconds in the performance of a musical composition.

I have already intimated that time, as it passes in singing, is divided into equal portions. I will therefore, in order to carry out the illustration I am aiming at, divide this line into equal portions, since it is used to represent time.



This is the character (pointing at the bar) used to divide time, and it is called a BAR.

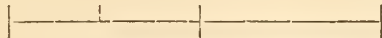
Here is another  bar, and here another,



The interspaces between the bars are called MEASURES. From this bar to that, for instance (pointing at the first and second bars), is one measure, and from this bar to that is another measure.

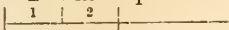
Time is divided into still smaller equal portions than measures, which are called parts of measures. That is, every measure is divided into two or more

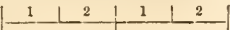
parts, and each measure is named according to the number of its divisions, as will be presently shown. I will now divide these measures into a certain number of parts.



By the use of this short line (pointing) I have divided this measure into two parts.

A measure thus divided is called DOUBLE TIME.*

I will represent the first part of the measure by the figure one,  (writing it at the time), and the second part by the figure two. I will divide the next measure in the same way, and thereby obtain another measure of double time.

I will represent  the first part of the measure by the figure 1, and the second part by the figure 2.

To assist the singer in computing time accurately, and to aid him in giving to each note its just relative value, it is customary to perform certain motions of the hand, which are called BEATS, or BEATING TIME. It is a general rule, which has exceptions in some kinds of time, that each part or division of a measure is to have one motion of the hand, or one beat. In double time, therefore, in which there are two parts to the measure, there are two beats in each measure, which are performed thus:—First, DOWN, second UP—the first part having the downward beat, and the second part having the upward beat, in this way.—(Here give an example).

TEACHER.—Now, to recapitulate, I have told you that this horizontal line is intended to represent time; that this vertical line is called a bar; that the bar is used to divide time into equal portions; that the interspaces between the bars are called measures.

You perceive that there are, in this example, three bars and two measures. Each measure, you see, is divided into two parts. A measure thus divided, you have been told, is called double time. I have explained to you that in double time each part of the measure has one beat; that there are therefore two beats to the measure. You have been told how these beats are performed, viz:—First down, second up—the first part of the measure having the downward beat, and the second part having the upward beat.

I will now question the class in regard to what has been explained, and I trust all will answer the questions to the best of their ability.

Q. What is this horizontal line designed to represent?

A. Time.

Q. What is the vertical line called?

A. A bar.

Q. How many bars are there in this example?

A. Three.

* There are those who contend that the word TIME, as here used, is not strictly correct, and that the word MEASURE should be substituted, as Double Measure, Triple Measure, &c. For our own part we confess that we are no great sticklers for exactness of phraseology in teaching, only so we are sure of conveying the correct idea to our pupils.

Q. What are the spaces between the bars called?

A. Measures.

Q. How many measures are there in this example?

A. Two.

Q. Into how many parts is each measure divided?

A. Two.

Q. What kind of time is it then?

A. Double time.

Q. How many beats are there in a measure of double time?

A. Two.

Q. How are they performed?

A. Down and up.

Q. Which part of the measure has the downward beat?

A. The first.

Q. Which part has the upward beat?

A. The second.

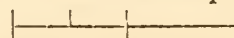
TEACHER.—All measures are not divided into two parts only, because all music is not written in double time.

I will now illustrate another kind of time.

NOTE.—Here draw another horizontal line.



You have not forgotten that all measures are divided into two or more parts. I will now divide these measures into parts.

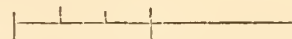


Q. Into how many parts is this measure divided now?

A. Two.

Q. What kind of time, is it then?

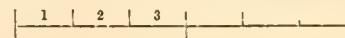
A. Double time



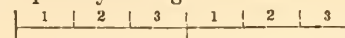
Q. Into how many parts is it divided now?

A. Three.

TEACHER.—A measure thus divided into three parts, is called Triple Time. I will represent the first part of the measure by the figure 1 (write the figures as you name them), the second part by the figure 2, and the third part by the figure 3. I will divide the next measure in the same way.



I will represent the first part by the figure 1, the second part by the figure 2, and the third part by the figure 3.



There are three beats to the measure in triple time. The hand moves down to the first part of the measure, left to the second, and up to the third, —Down, Left, Up.

Q. How many parts are there in each measure in this example? (pointing at the example in triple time).

A. Three.

Q. What kind of time is it then?

A. Triple time.

Q. How many beats are there in a measure of triple time?

A. Three.

Q. How are they performed?

A. Down, left, up.

Q. Which part has the downward beat?

A. The first part.

Q. Which has the left beat?

A. The second part.

Q. Which has the upward beat?

A. The third part.

TEACHER. ACCENT.—Every measure in music has one or more accented parts, or one or more parts that are sung *louder*, or with a *greater force or strength of voice* than the other parts of the measure.

In double time there is one accented or loud part in each measure, and one unaccented part. The first part of the measure in double time is accented, which I indicate by this $\begin{array}{|c|c|c|} \hline 1' & 2 & \\ \hline \end{array}$ stroke over the figure one. The second part is unaccented. That is, the first part of the measure in double time is sung *louder* than the second part.

There is also one accented part in a measure of triple time, and two unaccented parts.

The first part is accented, which I indicate by this $\begin{array}{|c|c|c|c|} \hline 1' & 2 & 3 & \\ \hline \end{array}$ stroke over the figure one. The second and third parts are unaccented. That is, the first part of the measure is sung *louder* than the second and third parts. There are exceptions to these rules of accent as here laid down, which will be noticed as we encounter them in our future practice.

There are two other kinds of time in common use in vocal music, but as they are simply compounded of double and triple time, and involve no principle not already explained in connection with them, I shall pass them by till the proper time arrives for taking them up in our practical exercises.

I will now question the class in reference to all that I have attempted to explain concerning time, and if you show by your answers that you understand it well, I will then proceed to something else.

Q. What is this horizontal line intended to represent? (pointing at the example of double time).

A. Time.

Q. What is this vertical line called? (pointing at the first bar).

A. A bar.

Q. How many bars are there in this example?

A. Three.

Q. What are the spaces between the bars called?

A. Measures.

Q. How many measures are there in this example?

A. Two.

Q. Into how many parts is each measure divided?

A. Two.

Q. What kind of time is it, then?

A. Double time.

Q. How many beats are there in a measure of double time?

A. Two.

Q. How are the beats performed?

A. Down and up.

Q. Which part of the measure has the downward beat?

A. The first.

Q. Which part has the upward beat?

A. The second.

Q. How many accented parts are there in a measure of double time?

A. One.

Q. Which part receives the accent?

A. The first.

Q. Which part of the measure then must be sung the louder?

A. The first.

Q. Into how many parts is each measure in *this* example (pointing at triple time) divided?

A. Three.

Q. What kind of time is it, then?

A. Triple time.

Q. How many beats are there in a measure of triple time?

A. Three.

Q. How are the beats performed?

A. Down, left, up.

Q. Which part of the measure has the downward beat?

A. The first.

Q. Which part has the left beat?

A. The second.

Q. Which part has the upward beat?

A. The third.

Q. How many accented parts are there in a measure of triple time?

A. One.

Q. How many unaccented parts are there?

A. Two.

Q. Which part of the measure receives the accent?

A. The first.

Q. Which two parts are unaccented?

A. The second and third.

Q. What part, then, in a measure of triple time must be sung the loudest?

A. The first part.

TEACHER.—All that I have explained of time and accent will be brought out hereafter in practical exercises, and you will then be made to fully understand its application in singing.

NOTE.—Rub out the examples in time, and explain the major scale.

THE SCALE.

TEACHER.—There are seven primary tones in nature, from which all music is derived.

Q. How many primary tones are there in nature?

A. Seven.

I will now arrange and represent these in a regular series on the board.



I have here represented the seven primary tones by these (pointing) seven characters, which are called notes. But the character which I wish to explain to you comprises eight tones. As there are but seven primary tones, we get the eighth by repeating the first. The first is added to the seventh, and is written just above it (here write the note), and it then becomes the eighth, or octave.

This series of eight tones is called the SCALE.

Q. What is the series of eight tones called which I have here represented?

A. The scale.

Q. How is the eighth tone of the scale obtained?

A. By repeating the first.

The tones of the scale are named from the first eight numerals, which I will write above the notes.

NOTE.—Here write the numerals.

TEACHER.—The lowest tone is called one, the next above it two, the next three, and so on. The highest tone is called eight, the next below it seven, the next six, and so on.

Q. What are the tones of the scale named from?

A. The first eight numerals.

Q. What is the lowest tone called?

A. One.

Q. The next above it?

A. Two.

Q. The next?

A. Three.

Q. What is the highest tone called?

A. Eight.

Q. The next below it?

A. Seven.

Q. The next?

A. Six.

The difference of pitch between any two tones of the scale is called an INTERVAL. There are seven intervals in the scale, as you will see by counting.

NOTE.—Point out the intervals and count them.

Q. What is the difference of pitch between any two tones of the scale called?

A. An Interval.

Q. How many intervals are there in the scale?

A. Seven.

These intervals are not all alike; that is, they are not all of the same size; some are larger and some are smaller. The larger intervals are called STEPS, and there are five of them in the scale.

Q. What are the larger intervals called?

A. Steps.

Q. And how many of them are there in the scale?

A. Five.

The smaller intervals, being just half as great as the larger, are called half-steps, and there are two of them in the scale.

Q. What are the smaller intervals called?

A. Half steps.

Q. How many of them are there in the scale?

A. Two.

The two half-steps occur between *three and four*, and *seven and eight*—all the other intervals are whole steps. From 1 to 2 is a whole step; from 2 to 3 is a whole step; from 3 to 4 is a half-step; from 4 to 5 is a whole step; from 5 to 6 is a whole step; from 6 to 7 is a whole step; from 7 to 8 is but a half step.

I will now question you on the scale.

Q. How many *primary* tones are there in nature?

A. Seven.

Q. But how many tones are there altogether in the scale?

A. Eight.

Q. How is the eighth tone obtained?

A. By repeating the first.

Q. What are the tones of the scale named from?

A. The first eight numerals.

Q. What is the lowest tone called?

A. One.

Q. The next above it?

A. Two.

Q. What is the highest tone called?

A. Eight.

Q. The next below it?

A. Seven.

Q. What is the difference of pitch between any two tones of the scale?

A. An interval.

Q. How many intervals are there in the scale?

A. Seven.

Q. Are these intervals all alike?

A. No.

TEACHER.—No, they are not; some are larger and some are smaller.

- Q. What are the larger intervals called ?
 A. Steps.
 Q. How many of the seven intervals are steps ?
 A. Five.
 Q. What are the smaller intervals called ?
 A. Half-steps.
 Q. How many half-steps are there in the scale ?
 A. Two.
 Q. Between what tones do the two half-steps occur ?
 A. Between 3 and 4, and 7 and 8.
 Q. What are all the other intervals ?
 A. Whole steps.

TEACHER.—This is called the MAJOR SCALE, and is the only one it is proper to attempt to teach an Elementary Class in a course of twelve or fifteen lessons.

- Q. What is the name of this scale ?
 A. Major scale.

I presume you could now define, if you were called on to do so, what is meant by a major scale.

You would define it to be ANY SERIES OF EIGHT TONES HAVING HALF STEPS BETWEEN THE THIRD AND FOURTH, AND SEVENTH AND EIGHTH, AND A WHOLE STEP BETWEEN EACH TWO OF THE OTHER TONES.

I will now have you sing the scale, applying the numerals, 1, 2, 3, &c. You will first listen while I sing the scale, in order to fix the correct relations in your ear.

NOTE.—The teacher will sing the scale once or twice, ascending and descending, commencing with the tone C, or any other convenient pitch, and applying the numerals. Then have the class sing it two or three times alone. See that the tones are well separated, and not drawled out and dragged into each other. Give an example of the dragging style, and then of the manner in which the tones should be separated. Correct style can only be successfully inculcated by example. If the class commence to drag and drawl out the notes, they should be instantly stopped, and the fault pointed out by imitating their style, and then giving an example of the correct manner. When the scale has been sung two or three times in its regular order of progression, ascending and descending, it should then be sung at least once by what we call "By REPEATS," thus:—1 2,

1 2 3,
 1 2 3 4,

1 2 3 4 5, and so on up to 8, and in the same way descending to 1, repeating or going back from every tone. Be careful to have the pupils understand well what you want them to do, by first giving an example.

TEACHER.—You have now practiced the scale in its regular order, ascending and descending, and by repeats. This is a very valuable exercise for the education of the ear and voice, but it is not sufficient of itself to give an individual that command of his voice on tones and intervals which it is necessary he should possess, in order to sing with independence at sight ; for the reason that the tones in music do not follow each other in the regular order of the scale, any more than do the letters always follow each other alphabetically in reading. It is absolutely indispensable that the tones of the scale should be thoroughly practiced in their *various* relations to each other

—in their relations of second, third, fourth, fifth, sixth, seventh and eighth or *octave*.

I will now commence the training of your ears and voices to the tones of the scale by skips, or to greater intervals than occur in the regular order of the scale. First I will take up 1 and 3 (writing them at the time), omitting two, which serves as a stepping block for the voice, as it were, between these two tones. In the early culture of the ear and voice, certain syllables are applied to the tones, which aid the learner in getting the correct pitch. To 1, the syllable Do is applied, and to 3 the syllable Mi.

- Q. What syllable is applied to 1 ?
 A. Do.
 Q. What syllable is applied to 3 ?
 A. Mi.
 Q. When I call for the tone 1, what syllable will you apply ?
 A. Do.
 Q. When I call for 3, what syllable will you apply ?
 A. Mi.

TEACHER.—Now, what I propose to do is, to fix the relative pitch of these two tones in your ears and voices, so that you can recognize and produce either instantly and with precision ; then you can make these two tones and this interval in any piece of music in which they occur, for they are, relatively to each other, the same in every piece of music written in the major scale.

NOTE TO TEACHER.—Give out the tone 1 at some convenient pitch, say F, and then have the class make it two or three times. Then give out the tone 3, making it two or three times, and have the class make it. When the pupils make the tones the teacher should be silent.

The pupils should be accustomed from the very commencement to make the tones and sing all the exercises by themselves, so as not to acquire the slavish habit of depending on the teacher's voice. In training the class to tones and intervals, the tones should be represented by the numerals. They should not be written on the staff till the class can produce them with facility and certainty ; and in all this training the syllables Do, Re, Mi, &c., should be applied.

When the class have been prepared to make 1 and 3 readily, introduce 5 in connection, by writing the numeral on the board, and giving an example of its correct pitch in relation to 1 and 3. The teacher can either call for the tones or indicate the order in which he wishes them made by pointing at the numerals. If they are called out, this should be done slowly and distinctly, especially in large classes, or those occupying back seats will not be able to hear.

When the class have been taught to make the tones 1, 3 and 5 with facility and accuracy, the staff and the clef should be explained, and the class taught to read and sing these tones on the staff.

TEACHER.—I will now show you the application of this kind of training to written music.

Here you see five parallel horizontal lines (pointing at the staff), drawn across the board, with four intermediate spaces. The character which these five lines and four spaces make up is called the STAFF.

- Q. How many lines are there here ?
 A. Five.
 Q. How many spaces are there ?
 A. Four.
 Q. What is the character called which they make up ?
 A. The staff.

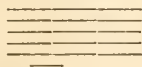
The staff is used to represent the pitch of tones.

Q. What is the staff used for?

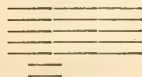
A. To represent the pitch of tones.

NOTE.—The teacher may explain this further by writing notes on several different degrees, and remarking that the notes on the high degrees represent higher tones than those on the low degrees.

TEACHER. It frequently occurs that the composer can better express his ideas by descending below or ascending above the staff than he could by confining himself within its compass. When this is the case he employs what are called **ADDED LINES** and **ADDED SPACES** below and above.

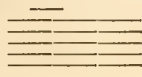


This (pointing) is called an added line. It is spoken of as "The first added line below." This (pointing) is the first added space below.

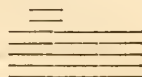


This is the *second* added line below, and this the *second* added space below.

This is the first added line above the staff, and this the first added space above.



This is the *second* added line above, and this the *second* added space above.



Any number of added lines and spaces may be employed, above and below. The added lines are always short, and are only written when actually needed.

Q. How do we speak of this first short line below?

A. As the first added line below the staff.

Q. How do we speak of this space? (pointing at the first below)

A. As the first added space below the staff.

NOTE.—Question concerning the others in the same way.

TEACHER.—Each line of the staff is called a **DEGREE**, and each space is called a **DEGREE**. This line is one degree, and this space is another; and so on.

Q. What is each line of the staff called?

A. A degree.

Q. And what is each space called?

A. A degree.

TEACHER.—There are, then, nine degrees in the staff, five lines and four spaces. The degrees of the staff: that is, the lines and spaces, including the added lines and spaces, are named from the first seven letters of the alphabet, A, B, C, D, E, F, G.

Q. What are the degrees of the staff named from?

A. The first seven letters of the alphabet.

In order to give names to all the degrees with but seven letters, these letters have to be repeated. When we get to G we commence again with A.

Q. How can all the degrees be named from but seven letters?

A. By repeating them.

Q. When we get to G we commence again with what letter?

A. A.

These letters are ordinarily applied in two ways to the staff.

Q. In how many ways are the letters ordinarily applied to the staff?

A. In two ways.

TEACHER.—Yes, in one way of applying them the second line is G, in the other way it is B. To show which of these two ways of applying the letters is to be observed in any special instance, a character called a clef is made use of. There are two clefs in common use, to determine the two ways of applying the letters to the staff.

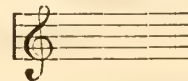
Q. What is the name of the character employed to show how the letters are to be applied to the staff?

A. Clef.

Q. How many clefs are there in common use?

A. Two.

I will now explain one of the clefs, the other will be explained at another time.



This character (pointing) is one of the clefs. It is called the G clef, because it represents that letter, and fixes its position on the staff. It was originally the plain Roman capital letter G, though it does not much resemble that letter now.

You see that the *body* of the clef is on the second line, and it fixes the letter G there. Whenever this clef is used, the second line is called G, and all the notes occupying that are to have the tone of G, as one of the representatives of **ABSOLUTE PITCH**.

Q. In how many ways are the letters ordinarily applied to the staff?

A. Two.

Q. What is the name of the character employed to show which way of applying the letters is to be observed?

A. Clef.

Q. How many clefs are there in common use?

A. Two.

Q. What is the name of this clef? (pointing)

A. G Clef.

Q. Why is it called the G clef?

A. Because it represents G, and fixes its place on the staff.

Q. Where does it fix G at on the staff?

A. On the second line.

TEACHER.—When we get to G, we commence again with A, in this way.

NOTE.—Explain this fully to the class.

TEACHER.—Below G we name the letters backwards in the alphabet, thus :—the first space is F, the first line E, the first space below is D, the first added line below is C, the second added space below is B, and the second added line is A.

Now, if you will bear in mind that the *second added line below* is A in the G clef, you can reckon the letters in regular alphabetical order upwards, thus :—

NOTE.—Run over the letters up to the first space above, inclusive.

Q. What is this character (pointing at the staff) called?

A. The staff.

Q. How many lines are there in the staff?

A. Five.

Q. How many spaces?

A. Four.

Q. If we wish to write music above or below the staff what do we employ?

A. Added lines and spaces.

Q. What is each line of the staff called?

A. A degree.

Q. What is each space called?

A. A degree.

Q. How many degrees are there in the staff?

A. Nine.

Q. What are the degrees of the staff, including the added lines and spaces named from?

A. The first seven letters of the alphabet.

Q. How are names given to all the degrees with but seven letters?

A. By repeating them.

Q. In how many ways are the letters ordinarily applied to the staff?

A. Two.

Q. What character do we look to to determine which way of applying them is to be observed?

A. A clef.

Q. How many clefs are there in common used?

A. Two.

Q. What is the name of the one I have explained?

A. The G clef.

Q. Why is it called the G clef?

A. Because it represents G.

TEACHER.—Yes, and fixes its position on the staff.

Q. Where does it fix G at on the staff?

A. On the second line.

Q. What letter is the second added line below in the G clef.

A. A.

TEACHER.—Name the letters as I point.

NOTE.—Have them name the letters up to G above

I will now show where 1, 3 and 5, the tones to which I have trained your ears and voices, are represented on the staff in this clef and key.



1 is represented here on the first added line below the staff.

Q. What syllable is applied to 1?

A. Do.

All the notes, then, standing on the first added line below, you will call Do, throughout the exercise. 3 is represented on the first line of the staff, *this*; (pointing at it).

Q. What syllable is applied to 3?

A. Mi.

Q. What, then, will you call the notes on the first line of the staff?

A. Mi.

TEACHER.—5 is represented on the second line.

Q. What syllable is applied to 5?

A. Sol.

Q. What will you call all the notes on the second line then?

A. Sol.

Q. What syllable is this? (pointing at Do or 1)

A. Do.

Q. This? (pointing at Mi).

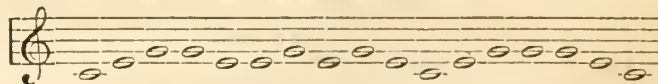
A. Mi.

Q. This? (pointing at Sol).

A. Sol.

NOTE.—Then write an exercise in these three tones, something like the following, having the pupils name the syllables as you write them.

EXERCISE I.



Then have the scholars go back and name the notes again as you point at them.

When they have named the notes carefully, give them the pitch of 1, at about F, and have them sing the exercise two or three times alone. Carefully avoid singing with the class. The teacher must never sing with his pupils, if he desires them to acquire independence. Do not allow the scholars to dwell on the notes and drag one into another.

An experience of many years has satisfied us that it is decidedly best to practice the staccato, or detached style, almost exclusively, in Elementary classes when using the syllables; and also in singing the words, when this can be done with proper regard to expression. There is a universal tendency among singers it seems to us, to drag and draw out the notes. This is so much the case that the words are scarcely ever heard. There is no habit so destructive of distinctness of enunciation, and in which originate so many errors of pronunciation, as this one

of dragging and crawling out the notes. Hence, great care should be exercised in the commencement of the instruction not to allow this habit to be contracted, for once established it is almost impossible to get rid of it. See to it, then, at the outset, that the notes are made short and distinct. It will be found very easy to glide into the *legato* style at the proper time.

TEACHER.—I have taught you about as much this evening as you can remember well till the next lesson. It is not a good plan to crowd too much on the mind and memory at one time.

Before dismissing, I will question the class in relation to all that has been brought out at this lesson.

Q. How many parts are there in a measure of double time?

A. Two.

Q. How many beats?

A. Two.

Q. How are they performed?

A. Down and up.

Q. Which part of the measure has the downward beat?

A. The first.

Q. How many accented parts in a measure of double time?

A. One.

Q. Which part receives the accent?

A. The first.

Q. How many parts are there in a measure of triple time?

A. Three.

Q. How many beats?

A. Three.

Q. How are they performed?

A. Down, left, up.

Q. How many accented parts in a measure of triple time?

A. One.

Q. How many unaccented parts?

A. Two.

Q. Which part receives the accent?

A. The first.

Q. How many primary tones are there in nature?

A. Seven.

Q. How many tones are there, altogether, in the musical scale?

A. Eight.

Q. How is the eighth tone obtained?

A. By repeating the first.

Q. What are the tones of the scale named from?

A. The first eight numerals.

Q. What is the difference of pitch between any two tones of the scale called?

A. An interval.

Q. How many intervals are there in the scale?

A. Seven.

Q. Are these intervals all alike?

A. No.

TEACHER.—No, they are not; some are larger and some are smaller.

Q. What are the larger intervals called?

A. Steps.

Q. How many of them are there in the scale?

A. Five.

Q. What are the smaller intervals called?

A. Half-steps

Q. How many half-steps are there in the scale?

A. Two.

Q. Between what tones do the two half-steps occur?

A. Between 3 and 4, and 7 and 8.

Q. All the other intervals are what?

A. Whole steps.

Q. What is the name of this character? (pointing at the staff).

A. The staff.

Q. How many lines are there in the staff?

A. Five.

Q. How many spaces?

A. Four.

Q. What is each line, and each space, called?

A. A degree.

Q. If we wish to write music above or below the staff, what do we employ?

A. Added lines and spaces.

Q. What are the degrees of the staff named from?

A. From the first seven letters of the alphabet.

Q. How are names given to all the degrees with but seven letters?

A. By repeating them.

Q. In how many ways are the letters ordinarily applied to the staff?

A. Two.

Q. What is the character called which is used to show how the letters are to be applied to the staff?

A. Clef.

Q. How many clefs are there in common use?

A. Two.

Q. What is the name of this clef? (pointing at the G clef).

A. G clef.

Q. Why is it called the G clef?

A. Because it represents G.

Q. Where does it represent, or fix G at on the staff?

A. On the second line.

Q. What letter is the second added line below?

A. A.

Name the letters as I point.

NOTE.—Have them name the letters up to the first space above, inclusive. Then question them concerning the positions of 1, 3, and 5 on the staff. Close the exercises by singing the Doxology:—

"Praise God from whom all blessing flow," &c.

to the tune of OLD HUNDRED.

SECOND LESSON.

NOTE.—The teacher will represent the scale on the board by the numerals, thus :—

1 3 5 8
2 4 6 7,

questioning the class carefully with regard to its construction, as he did when he explained it at the first lesson. He will then give out the pitch of *one*, and have the class sing the scale by numerals, twice in its regular order, and once by repeats. He will then rub out all the numerals but 1 3 5 and 8, and question the scholars thus :—

Q. What tones did I teach you, by skips, at our first lesson?

A. 1, 3 and 5.

Q. What syllable is applied to 1?

A. Do.

Q. To 3?

A. Mi.

Q. To 5?

A. Sol.

TEACHER.—To these I have now added 8.

Q. How is the 8th tone of the scale obtained?

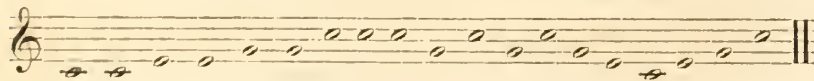
A. By repeating the first.

Yes, 8 is only the repetition of 1, and we therefore apply the same syllable to it that is applied to 1, and what is that?

A. Do.

NOTE.—The teacher will now give the class the pitch of 1, at about C, and have them sing 1, 3 and 5, as he points at them, applying the syllables. He will then have them to listen while he sings 8 and 5 several times, to fix this interval of a perfect fourth in their ears. He will next call on the class to sing them (8 and 5) alone, as he points at them. When this interval is well mastered, he will go back to 1 and train the class to all the tones that have been introduced, viz.:—1 3 5 8, pointing at the numerals in the order in which he wishes the tones to be sung, which should be something like this:—1 1 3 3 5 5 8 8 5 5 8 5 3 3 8 3 3 8 3 5 5 1 1 5 5 1 1 3 5 8 1 8 1. When the scholars can make these tones with accuracy and facility, an exercise like the following may be written on the staff, care being taken to fix the position of the new tone, 8, on the minds of the pupils.

• EXERCISE 2.



The class should be required to name the notes (by the syllables) of the exercise over once carefully, as the teacher points at them, and then to sing it two or three times, or till they can perform it correctly and in good style.

In all the exercises, the teacher should see to it that the tones are made forcibly and with distinctness—with a kind of “shock of the glottis”—and that the syllables are correctly pronounced and distinctly enunciated.

TEACHER.—Then introduce 7, thus :—1 3 5 8
7.

Q. What new tone have I introduced?

A. Seven.

TEACHER.—To seven the syllable Si is applied.

Q. What syllable is applied to seven?

A. Si.

TEACHER.—Examine the exercise, and see if either of the half-steps that belong to the scale is contained in it.

A. Yes.

Q. Between what tones is it?

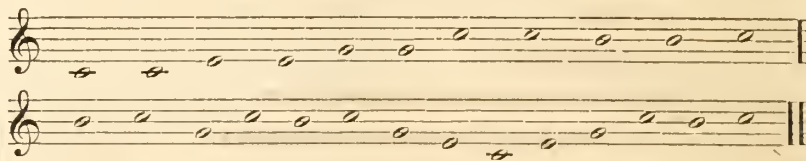
A. Between 7 and 8.

NOTE.—The teacher will now sing, alternately, 8 7, 8 5, several times, and then have the class sing them. He will next go back to 1, and have the class practice all the tones in the exercise, pointing at them somewhat in the following order :—

1 3 5 8 8 7 7 8 7 8 5 8 7 8 5 3 1 3 3 5 5 8 7 8 5 3 1 3 5 8 7 8.

Next, write an exercise like this on the staff, taking care to have the pupils understand the place of the new tone, 7.

EXERCISE 3.



The scholars should always be required to name the notes before singing an exercise. After the above exercise has been well performed, the teacher will proceed to introduce the beating of time, in the following manner, or something like it.

TEACHER.—In our exercises heretofore, no reference was had to any rhythmical order or arrangement, but hereafter all our exercises will be written in regular time and measure; and in order to perform them correctly, you must be taught to beat time, as intimated in the commencement of our first lesson.

As keeping the time is one of the most important things to be attended to in learning to sing, and an *indispensable* requisite to a correct performance, we trust every scholar will make a faithful effort to learn it. In all my experience I have never yet known a singer to keep correct time who had not been taught to *beat* the time. I hope, then, that you will all give *special* attention to this matter, and labor faithfully to master it, and I shall endeavor to make it as plain and easy for you as possible. We will first introduce double time.

Q. How many beats are there in a measure of double time?

A. Two.

Q. How are they performed?

A. Down, up.

In beating time we make use of the hand and fore-arm, in this way (giving an example). The hand must not be allowed to move slowly and slovenly from point to point, in this way (giving an example), but quickly and instantaneously, like this (giving another example).

NOTE.—The teacher should be very careful, by examples and proper explanations, to have the scholars thoroughly understand what he desires them to do, and he will find himself well compensated for his pains by the promptness with which they will engage in the exercises.

TEACHER.—The first thing to be attended to in learning to beat time, is to accustom the hand to move with regularity from point to point like the

pendulum of a clock. To enable you to do this, I will have you beat and describe several measures. By *describing* the beats, I mean *naming* them—when your hands go down, *say down*, and when they go up, *say up*, in this way (giving an example), down, up, down, up, and so on. We will now commence. Hands up: all hold up the right hand—together, down, up, down, up, down, up.

NOTE.—Keep them at this till every hand moves correctly, and they all move simultaneously. And see to it that the hand is moved quickly from point to point, and allowed to rest a moment at each point.

TEACHER.—I will now have you sing one tone to each beat, in this way (giving an example), 1 3 5 5.

NOTE.—Sing these tones over several times, so that the pupils will commit them to memory, and know what tones you want them to sing, and then get them to sing it over and over, proceeding in this way.

TEACHER.—You will now sing the exercise which I have just sung, giving each tone one beat, and making it very short. First, you will beat and describe several measures, to get your hands started correctly in the time, and when I say *together*, you will all commence and sing the exercise over and over till I tell you to stop, commencing on Do with the downward beat. Hands up—down, up, down, up, down, *together*.

Q. How many beats have you been giving to each tone?

A. One.

Very well, we will call that a *short* tone. I will now have you sing a longer tone, to which you will give the time of *two* beats. Listen, and see if you can tell me which is the long tone.

NOTE.—Then sing 1, 3 and 5 (applying the syllables), giving 5 two beats.

Q. To which tone did I give two beats, 1, 3 or 5?

A. Five.

Yes, I dwelt on that while the hand moved down and up, and that's what I want you to do. Give 1 the downward beat, 3 the upward, and 5 the down and upward beats, and sing them over and over till I tell you to stop. But first, we will describe several measures, and when I say *together* you will commence, *with promptness*. Hands up—down, up, down, up, down, together,


1 3 5,

NOTE.—Then have them sing it backwards and give 1 two beats, and 5 and 3 each one beat.

TEACHER.—You have sung two tones of different lengths, the one a *short* tone, to which you gave *one* beat, and the other a *long* tone, to which you gave *two* beats. The question may arise in your minds, since you have discovered that tones differ in length, “how are we to know, in a piece of music, when we are to make a short tone and when we are to make a long one?”

This is determined by characters called NOTES. Notes are used to represent the relative lengths of tones. There are five or six kinds of notes in common use, but at present I will only teach you the two that we have used for this evening, for it is a rule in the Everett system of teaching never to explain a musical character till we have use for it in practice, for the reason that a mere knowledge of the names and the purposes for which musical

characters are used will never enable one to sing without a thorough *practical* knowledge of the things they represent.

This character  is called a note; it is called a half note, and in all our exercises on the blackboard will represent that short tone to which you gave one beat. Whenever you come to a note like this on the blackboard, a round open circle with a stem, you will give it one beat, and sing it short.


Q. What kind of note is this? (pointing at it).

A. A half-note.

Q. How many beats is it always to have on the board?

A. One.

Yes, but this is not always the case in books. The exceptions will be explained at the proper time.

This  is called a whole note, and on the blackboard will always represent that long tone to which you gave two beats. Whenever you come to a note like this, then, in our blackboard exercises, you will give it two beats.

Q. What kind of note is this? (pointing).

A. A whole note.

Q. How many beats is it to have on the board?

A. Two.

Q. How many kinds of time did I explain at the first lesson?

A. Two.

One kind of time is distinguished from another in ordinary music books by a figure placed at the left hand end of the staff (which is the beginning of the piece of music), and immediately to the right of the clef, and on the *upper part* of the staff. The figure expresses the number of parts or beats in a measure, and therefore determines the *kind* of time. In music there is another figure placed immediately under this, and is used to express something else relating to time; but the *upper* figure always tells the *kind* of time, whether it is double, triple, or some other kind of time.

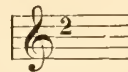
Now, as the upper figure is intended to express the number of parts or beats in a measure, what figure will indicate double time?

A. The figure 2.

Yes, when the upper figure is a 2 you may know that the music is written in double time, and that there must be two beats in the measure.

Q. What figure, placed above, would indicate triple time?

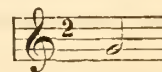
A. The figure 3.



Q. What kind of time is indicated now?

A. Double time.

NOTE.—Then write a half note.



Q. What kind of note is this?

A. A half note.

Q. How many beats is it to have on the board?

A. One.

Q. How many beats are there in a measure of double time?

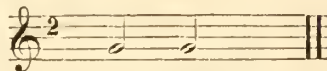
A. Two.

Q. Is the measure full then?

A. No.

No, it is not, for the half note only represents one beat.

NOTE.—Write another half note.



Q. What kind of note is this? (pointing at the second note).

A. A half note.

Q. How many beats is it to have?

A. One.

Q. Both together have how many beats?

A. Two.

Q. How many beats are there in a measure?

A. Two.

Q. Then is the measure full?

A. Yes.

Yes, the measure is full—this note (pointing at the first) represents the downward beat, and this (pointing at the second) represents the upward.

Q. What is that character called which is used to separate measures, that I explained at the first lesson?

A. A bar.

Well, as the measure is now full, we will draw a bar and commence another measure.

NOTE.—Make the bar, and then write out the lesson as follows, questioning the class with regard to the whole note.

EXERCISE III.



TEACHER.—The two last bars, you perceive, are much larger, or heavier than the others. These are called period or double bars, and two of them, standing close together, like this (pointing), show the end of a piece of music, or any kind of musical exercise.

These small bars (pointing at them) are called *measure bars*.

Q. What are these small bars called?

A. Measure bars.

Q. What are these large bars called?

A. Period, or double bars.

Q. How many period bars, standing close together, show the end of a piece of music?

A. Two.

NOTE.—Then go back and have the class name over the notes (the syllables), and then give an example or two of the style in which you wish it sung, after which have the scholars sing it alone till they can perform it with entire correctness, in point of **TONE, TIME** and **ACCENT**. Always require the pupils to beat and describe several measures before commencing to sing the exercise or tune. Next introduce the tone 4, thus:—

TEACHER.—

| | | | |
|---|---|---|---|
| 1 | 3 | 5 | 8 |
| | 4 | | 7 |

Q. What new tone have I introduced?

A. Four.

The syllable *fa* is applied to four.

Q. What syllable is applied to four?

A. *Fa*.

NOTE.—Sing 3 and 4 several times while the scholars listen, and then have them make the tones as you point at them.

Next commence at 1 and have the class make all the tones in the exercise, somewhat in this order:—1 3 5 8 7 8 5 8 7 8 5 3 4 4 3 3 4 4 3 1 3 5 8 7 8. When they can make these tones readily, introduce 2, thus:—

| | | | |
|---|---|---|---|
| 1 | 3 | 5 | 8 |
| 2 | 4 | | 7 |

Q. What new tone have I introduced?

A. Two.

The syllable *Re* is applied to two.

Q. What syllable is applied to two?

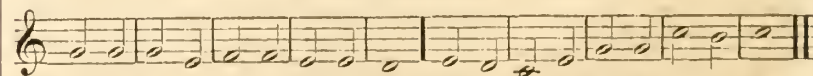
A. *Re*.

NOTE.—Then give an example like this, 5 3 4 4 3 3 2 2 3 2 3 2 1, repeating it two or three times so as to fix the tone 2 in the ears of the scholars.

Next, go back to 1, and point at the tones somewhat in this order, the pupils making them as you point:

1 3 5 8 7 8 5 3 4 4 3 3 2 2 3 2 3 2 1 3 5 8 7 8 5 3 4 3 2 2 3 2 3 2 1. When the class can make all these tones with facility, write the following exercise on the staff, being exceedingly careful to teach the scholars to read 4 and 2.

EXERCISE IV.



After having the class to name the notes over once or twice carefully, and questioning them as to the kind of time, and giving an example of the style in which it should be sung, have them practice it alone, till they can sing it to suit you in every respect. When this is accomplished, introduce six, as follows:

| | | | |
|---|---|---|---|
| 1 | 3 | 5 | 8 |
| 2 | 4 | 6 | 7 |

Q. What new tone have we here? (pointing.)

A. Six.

The syllable *La* is applied to six.

Q. What syllable is applied to six.

A. *La*.

You will now listen while I give you the pitch of six in relation to the other tones.

NOTE.—Give an example like this:—8 5 6 6 5 3 6 6 5 3 4 3 2 1—making six very loud—then have the scholars sing them in the same order several times. Next go back to 1, and have the class make all the tones, pointing at them in about this order:—

1 3 5 8 7 8 5 6 6 5 3 4 3 2 3 2 1 3 5 8 7 7 8.

After this, write the following exercise on the board, and after having the pupils name the notes carefully, and questioning them concerning the time, and giving an example or two, have them sing it over two or three times ALONE, or till they can sing it just as it should be sung.

EXERCISE V.



These things, if properly dwelt on, will occupy the whole of the second lesson.

THIRD LESSON.

NOTE.—First, train the class to the scale, (using the syllables) in the regular order of progression; secondly, by repeats; thirdly, by skips, representing the tones by the numerals, thus:

| | | | |
|---|---|---|---|
| 1 | 3 | 5 | 8 |
| 2 | 4 | 6 | 7 |

and pointing at them in the order you wish them sung. The figures should be made large, and written at least a foot apart, so that the scholars will not get confused in determining which numeral is pointed at. After training the class thoroughly to the tones in different ways, by skips, then give them the thirds, by pointing at the numerals in this order:

1 3 2 4 3 5 4 6 5 7 6 8—8 6 7 5 6 4 5 3 4 2 3 1.

The thirds should be practiced over several times. It is also a good plan to have the pupils make the tones as they are CALLED for by the teacher. When through with this training, which should occupy from ten to fifteen minutes of the first part of every lesson, review the class carefully in reading the notes, by writing one note at a time, and having the scholars tell its name. When they can name the notes readily, have them practice the following exercise before introducing anything new. The teacher should make it a point to have every thing thoroughly understood as he goes, and to introduce nothing new till he is satisfied that every thing previously brought out is fully comprehended, theoretically and practically.

EXERCISE VI.



After this exercise is well learned, introduce and explain the extended scale, as follows:

TEACHER.—Heretofore we have had no notes above the third space (pointing at it) of the staff, and yet we have practiced exercises containing all the tones of the scale. Can you tell me how the eighth tone of the scale is obtained?

A. By repeating the first.

Yes, to get eight we repeat one: so any other tone may be repeated an octave higher. We might commence at 1 and repeat all the tones of the scale; 1 would become 8, 2 would still be 2 in the scale above; 3 would still be 3 in the scale above, and so of the other tones, 8 being regarded as 1 in the scale above.

Q. Now if I write a note here (pointing at the fourth line), what will you call it?

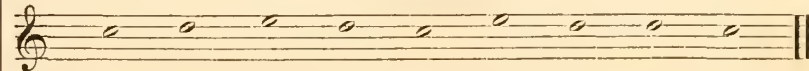
A. Re.

Q. What is the name of this? (writing a note on the fourth space.)

A. Mi.

NOTE.—Then write a few notes, like the following, and have the class sing them two or three times, explaining that the tones in the scale above follow each other in the same order, and bear the same relations to each other that they do in the scale below.

EXERCISE VII.



Next, write the following exercise, and train the class to sing it in as good style as possible

EXERCISE VIII. 7s.



When the class have learned to sing this correctly, explain the F clef and introduce the bass, as follows:

TEACHER.—When I explained the staff, I told you that there were two clefs in common use, to determine the two ways of applying the letters to the degrees. I have explained one of the clefs.

Q. What clef has been explained?

A. The G clef.

Q. Why is it called the G clef?

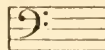
A. Because it represents the letter, or tone G.

Q. Where does it represent, or fix the letter and the tone G at on the staff?

A. On the second line.

NOTE.—The teacher will always point at the character he is talking about.

TEACHER.—(pointing).—This



is the other clef.

It is called the F clef, because it represents the letter, or the tone F, and determines its place on the staff. The clef, you perceive, is placed on the *fourth line*, and fixes F there.

Q. On what line of the staff is the F clef placed?

A. On the fourth line.

Q. What letter does it fix on the fourth line?

A. The letter F.

Now commence with the second line in the G clef and find what letter the fourth line is in that clef. What letter is the second line?—G. The second space?—A. The third line?—B. The third space?—C. The fourth line? D.

Q. What letter is the fourth line in the G clef?

A. D.

Q. What letter is the fourth line in the F clef?

A. F.

Now you see that the letters are applied differently in the two clefs. In the G clef the fourth line is D, but in the F clef the fourth line is F, so that we must always look to the clef to determine how the letters are applied to the staff.

The *notes* also occupy different positions in the two clefs. In the G clef you know Do belonging to one, occupies the first added line below the staff, in this key, Mi the first line of the staff, and Sol the second line. But these notes do not occupy the same places in the F clef. Before teaching you the places of the notes in this clef, I wish to give you some training in reading the notes in different positions on the staff.

NOTE.—The following rule for reading the notes can first be conveniently explained on the hand, and then on the staff, placing Do on different lines, and on different spaces. If the scholars are properly trained in this rule, they will experience no difficulty in reading the notes in the F clef, or bass.

RULE FOR READING NOTES. TEACHER.—When Do takes any line of the staff, Mi will take the next line above it. For instance, if this line (pointing at the little finger, if the hand is used, or at the first line, if the staff is used) is taken for Do, this (pointing at the second) will be Mi. But if *this* line (pointing at the second) be taken for Do, this (the third) will be Mi; and if this line (the third) be taken for Do, this (the fourth) will be Mi, and so on.

Q. When Do takes any line of the staff, what takes the next line above it?

A. Mi.

NOTE.—Place Do first on one line and then on another, and have the class name these two notes.

TEACHER.—We will now carry this rule farther.

Q. When Do takes any line of the staff, what will take the next line above it?

A. Mi.

Yes, and Sol will then take the next line above Mi.

Q. When Do takes a line, what will take the next line above it?

A. Mi.

Q. Then what note will take the next line above Mi?

A. Sol.

Very well. We will now practice reading these three notes in different positions before carrying out the rule any further.

NOTE.—Train the class well in reading these three notes, placing Do first on one line and then on another.

TEACHER.—

Q. When Do takes a line, what must take the next line above it?

A. Mi.

Q. What will take the next line above Mi?

A. Sol.

Si will take the next line above Sol; so that when Do takes any line of the staff, Mi will take the next above; Sol the next; and Si the next—Do, Mi, Sol, Si.

NOTE.—Have the scholars name these notes, Do, Mi, Sol, Si, over several times, so as to fix the succession in their minds.

Q. When Do takes a line, what will take the next line above?

A. Mi.

Q. What will take the next?

A. Sol.

Q. What will take the next?

A. Si.

The same rule applies also to the spaces. If Do takes any space, Mi will take the next space above it; Sol the next, and Si the next.

NOTE.—Now train the class thoroughly in reading these four notes in different positions on the staff, and in every relation in which they can occur. Keep them at this till they can name the notes as fast as you can write them, always telling them what line or space you intend for Do. Then train the class in reading the other four notes of the octave, Re, Fa, La, and Do belonging to 8.

TEACHER.—When Do, Mi, Sol and Si take lines, then Re, Fa, La, and Do belonging to eight, will take spaces, in the order I have named them, commencing with Re on the first space above the line that Do belonging to 1 occupies. I will repeat:—When Do, Mi, Sol and Si take lines, Re, Fa, La, and Do belonging to 8, will take the *spaces*, and *vice versa*, when Do, Mi, Sol and Si take spaces, Re, Fa, La, and Do belonging to 8, will take the *lines*, commencing with Re on the first line above the space taken as 1.

NOTE.—Now train the class effectually in reading Re, Fa, La, and Do belonging to 8. Then exercise them in reading all the notes together. Next, teach them the place for 1 in the F clef, and train them awhile in reading all the notes in the bass, and then write the bass to exercise 8, thus:

EXERCISE IX. 7s.



When the teacher writes the Brace, he should explain its use to the class, somewhat in this manner:

TEACHER.—This character (pointing at the brace) is used in music to show how many parts are intended to be sung together, and it is called a brace. It connects all the parts, as bass, treble, alto, and tenor, that are to be sung at the same time.

Q. What is the name of this character?

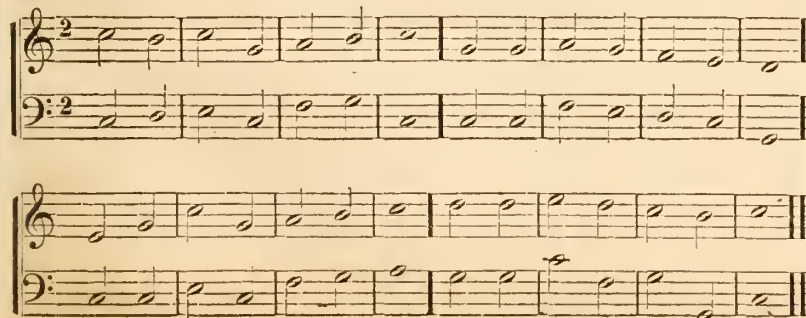
A. Brace.

Q. What is it used for in Music?

A. To show how many parts are to be sung together, or at the same time.

NOTE.—Next have the class name the notes in the bass, and then have them all, ladies as well as gentlemen, sing the bass two or three times. Then have them sing the two parts together, all the ladies, and the boys whose voices have not changed, singing on the soprano, and all the gentlemen singing on the bass. Be careful to give each part the correct pitch of the first note before calling on them to sing, and to caution them against dragging and drawing out the notes. Keep them at this till they can sing it correctly. Next, give them the following, on the board:

EXERCISE X. 7s.

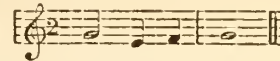


Before singing the above, teach the class how to find out the names of notes coming below 1, by descending the scale, and then have them tell the name of the note on the first line in the bass. First, have all sing the treble, then the bass, and then the two parts. Next, introduce quarter notes, in the following manner.

TEACHER.—Up to the present you have only sung one tone to a beat; but in music we are frequently required to sing two or more tones to a beat.

You will now listen attentively, and tell me, if you can, to which beat I sing two tones.

NOTE.—Give out an example like this, not on the board, and after singing it two or three times, question the class thus:



verbally, and three times,

Q. Did I sing two tones to the down, or the up beat?

A. To the up beat.

Q. What two syllables did I sing to the up beat?

A. Mi and Fa.

Listen again.

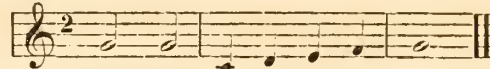
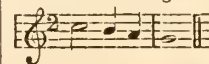
NOTE.—Sing the example over once or twice.

TEACHER.—You will now sing the exercise several times—till I tell you to stop, giving Sol the down beat, singing Mi and Fa to the up beat, and giving the next Sol two beats, in this way:—

NOTE.—Sing the example once more.

TEACHER.—Hands up, together!

NOTE.—Next give out this exercise, train the class on it in the same way you did on the other, and then remark that you will now introduce an exercise with two notes to each beat in the measure. Give out the following example:



Sing this two or three times, so that the scholars will know what you want them to sing, and then have the class practice it several times, and then proceed as follows:

TEACHER.—This is the character (writing a quarter note on the board) that will always represent, on the blackboard, that *short* tone, two of which you have just been singing to a beat, and it is called a **QUARTER NOTE**. Whenever you meet with quarter notes on the board, you will sing two of them to a beat.

Q. What kind of note is this? (pointing at it.)

A. A quarter note.

Q. How many quarter notes are to be sung to a beat on the board?

A. Two.

Yes, and always when a half note has one beat, two quarter notes must be sung to a beat, because it takes two quarters of anything to be equal to the half of the same. I will now give you an exercise, with quarter notes, on the board.

NOTE.—Write the following exercise, and after having the scholars name the notes, and questioning them concerning the time, &c., have them all sing the soprano once or twice, or oftener if necessary, and then have them all sing the bass, after naming the notes carefully, and then the two parts.

EXERCISE XI. L.M.

La la la la, la la la la; La la la la, la la la la.

La la la la, la la la la; La la la la, la la la la.

After it has been well sung in the use of the syllables, explain the slur, as below, and practice it several times, applying only the syllable La. The punctuation, or stops, indicate the places of the grammatical pauses required by the music. Be careful to have these observed.

TEACHER.—This character (pointing at the slur), connecting these two notes, is used to show how many tones are to be sung to one syllable of the poetry, and it is called a *SLUR*. All the notes connected by the slur are to be sung to one syllable, thus :—(give an example, with the syllable La). In singing the syllables we pay no attention to the slur. We only observe it in singing the words, and the syllable La.

NOTE.—Have the class sing the exercise again, applying the syllables, and then have them apply the syllable La several times, and observe the slurs. This is a good practice to prepare scholars for singing the words. When the exercise has been well sung in the use of the syllable La, some Long Meter hymn, that all are familiar with, might be sung to it, the teacher being careful to have the words correctly pronounced and distinctly enunciated.

This terminates the third lesson.

FOURTH LESSON.

NOTE.—Train the class to the scale exactly as at the commencement of the third lesson, in its regular order of progression, and by repeats and promiscuous skips, and then the thirds. In addition to the training indicated in the third lesson, train the class to the tones in this order, singing them once or twice yourself first:

| | | | | |
|------|---|---|---|---|
| 1st. | 1 | 3 | 5 | 7 |
| 2nd. | 2 | 4 | 6 | 8 |

When the scholars can make them with facility in the ascending order, have them practice the descending order thus:

| | | | | |
|------|---|---|---|---|
| 1st. | 8 | 6 | 4 | 2 |
| 2nd. | 7 | 5 | 3 | 1 |

In this training, the numerals should not be written as above, but the scale should be represented as in Lesson III. the teacher pointing at the numerals in the order in which he wants them sung. We have written them as above to indicate the order to the teacher. When through with this training, write the following exercise on the board, and have the class practice it, all singing the soprano first, and then the bass, and finally both together, naming the notes in each part before singing it.

EXERCISE XII. L.M.

La la la la, la la la la; La la la la, la la la la.

La la la la, la la la la; La la la la, la la la la.

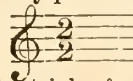
In the future, all the exercises should be practiced in the use of the syllable La, after they have been well learned in connection with the seven syllables. A stanza of some familiar hymn should also be sung to each exercise, to accustom the pupils to the singing of words.

The following additional exercises may be brought out and practiced at the fourth lesson, either on the board or in the books. If the books are used, the use of the lower figure must be explained, and the period bar, thus:

TEACHER.—In all our exercises heretofore, a half note has had the time of one beat, and we therefore sang two quarter notes to a beat, and gave a whole note two beats. But this is not always the case in the books. Any note may be selected as having the time of one beat, at the option of the composer.

In some pieces of music a half note has one beat, in others a quarter note has one beat, and in others an eighth note. Whatever note is selected to have the time of one beat, that note regulates the time of all the others; that is, all the notes in a piece of music are dwelt on according to their value in relation to the *beat note*, and their names—whole, half, quarter, eighth, and so on—imply their relations. For instance, if a half note has one beat, any one would know that a whole note should have two beats, because the whole of anything is equal to two halves of the same thing; and that two quarter notes should be sung to a beat, because two quarters of anything are just equal to the half of the same thing. In order, then, to know how much time to give to any note in a piece of music, it is only necessary to ascertain what kind of note is taken as the standard of measurement, or as having the time

of one beat, the other notes being dwelt on according to their relative values compared with the *beat note*, which is usually called the *PRIMITIVE NOTE*. In the books you will find two figures placed at the beginning of every piece of music, one above the other, in the form of a fraction, thus :—



The upper figure, or numerator, has been explained.

You know that it is used to tell us the kind of time, as double, triple, &c. The lower figure, or denominator, is designed to tell us what kind of note is to have the time of one beat. Now if you desired to express a half of anything, you would make the denominator a two, would you not, thus :— $\frac{1}{2}$, and if you wished to express a quarter of anything, you would make the denominator a four, thus $\frac{1}{4}$; or, an eighth, you would make the denominator an eight, thus $\frac{1}{8}$. So in music, these figures are used to express these fractions of the whole note. When the lower figure is a 2, a half note is to have one beat; when the lower figure is a 4, a quarter note is to have one beat; and when the lower figure is an 8, an eighth note is to have one beat.

NOTE.—Illustrate by writing the following example on the board, first explaining the $\frac{2}{2}$ and $\frac{2}{4}$ notes, as they have not been explained yet.



TEACHER.—Here we have three examples (*pointing*) in double time. In the first example the lower figure is a 2, and a half note, has, therefore, one beat; two quarter notes are sung to a beat, and a whole note has two beats.

In the second example, the lower figure is a 4, and therefore a quarter note has one beat; two eighths are sung to a beat, and a half note has two beats.


In the third example, the lower figure is an 8, and hence an eighth note is to have one beat; two sixteenths are to be sung to a beat, and a quarter note is to have two beats.

From these examples you will perceive that notes do not represent positive, or absolute length, but only *relative* length. A quarter note in the second example has as much time, (one beat,) as a half note has in the first example; and an eighth note in the third example has as much time, as a quarter note in the second example, or a half note in the first. These three

varieties of double time are therefore sung exactly alike; no one being necessarily sung any faster or slower than the others.

NOTE.—Illustrate this by singing over the exercise. Next explain the period bar, thus :—

TEACHER.—In the books you will frequently meet with a large bar like this,



It is called a period bar. There is *usually* a period bar placed

at the end of each line of the poetry, but *not always*. In keeping the time, you will pay no attention to the period bar, for it often occurs in the middle, and sometimes, in three or four part measures, at the end of two-thirds, or three-fourths of the measure. The small bars are the measure bars, and those are the ones you are to have reference to in keeping the time.

NOTE.—As the accidental sharp will appear in the next exercise, it should now be explained on the board, for every new thing that comes up during practice, should be carefully explained and illustrated on the board, before it is attempted to be practiced in the books.

Explain it thus :—

TEACHER.—This character \sharp (*writing it*) is called a sharp, and when placed at the left of a note, it represents a tone a half step higher than the degree on which the note stands; or, in other words, it is a sign that the pitch of the note at the left of which it is placed should be a half step higher than it would if the sharp were not there. When it occurs anywhere in the interior of a piece of music, it is called an *accidental* sharp, and affects all the notes that are on the same degree with it, and to the right of it, in the same measure. The vowel sound of the syllable applied to a note affected by the accidental sharp is changed to the long sound of E. Do, with a sharp to the left of it is called Dē; Re, Rē; Fa, Fē; and so on.

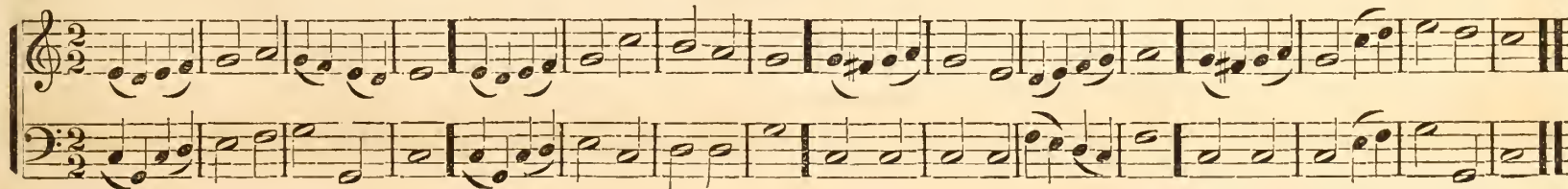
Q. How is the syllable Fa to be pronounced when an accidental sharp stands to the left of it?

A. Fē.

NOTE.—The teacher should see that the pupils not only change the vowel sound of the syllable, which is merely a MEANS, but that they also make the proper elevation of tone, which is THE END sought.

The class may now practice exercise 13, in the books. All should first sing the soprano, then the bass, and finally the two parts should be sung together. Previously to singing the exercise, however, the scholars should be required to name the notes, and should be carefully questioned concerning the accidental sharp; the use of the upper and lower figures, and the kind of note that has one beat; as well as to the time of different notes, and the measure and period bars.

EXERCISE XIII. 7s.



NOTE.—The alto may next be explained, and Exercise 14 practiced in the three parts, the whole class singing each part separately first. Care should be taken to select for the alto the voices that are best adapted to that part. We have often found girls and boys voices very effective on the alto. A very good way to select the voices best adapted to this part is, to

have all the class sing the alto of a piece two or three times, the teacher listening attentively, and noting such voices among the ladies and the boys and girls as are most powerful on the low notes. These are the voices for the alto. Let the alto have enough voices to sustain it well.

EXERCISE XIV. 7s.

ALTO.

SOPRANO.

BASS.

NOTE.—Exercise 15, in four parts, may next be introduced and practiced, the highest and smoothest male voices being selected to sing the tenor. Let it be sung several times in the use of the seven syllables, then in the use of the syllable la, and finally by word.

EXERCISE XV. (LEE. 7s.)

L. C. E.

TENOR.

ALTO.

SOPRANO.

BASS.

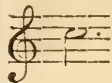
1. Bro-ther, ha t thou wandered far From the Fa-ther's hap - py home, With thy - self and God at war? Turn thee, brother—homeward come.

2. Hast thou wast - ed all the powers God for no - ble us - es gave? Squandered life's most gold - en hours? Turn thee, brother— God can save.

3. He can heal thy bitterest wound, Ho thy gent-lest prayer can hear; Seek him, for he may be found; Call up - on him—he is near.

NOTE.—The dot may next be explained, in the following manner, and Exercise 16 written on the board and practiced, and then Exercise 17.

TEACHER.—A dot, or period placed to the right of a note, like this,



adds one half to its original value. Any note dotted is equal to

three notes of the next lower denomination. A dotted whole note is equal to three half notes; a dotted half note is equal to three quarter notes; a dotted quarter note is equal to three eighth notes; and a dotted eighth note is equal to three sixteenths.

Equal to

Equal to

Equal to

Equal to

Example; $\text{C} \cdot = \text{C} \text{C} \text{C} \parallel \text{C} \cdot = \text{C} \text{C} \text{C} \parallel \text{C} \cdot = \text{C} \text{C} \text{C} \parallel \text{C} \cdot = \text{C} \text{C} \text{C} \parallel$

Q. A dot or period to the right of a note adds how much to its value?

A. One half.

Q. A dotted whole note is equal to how many half notes?

A. Three.

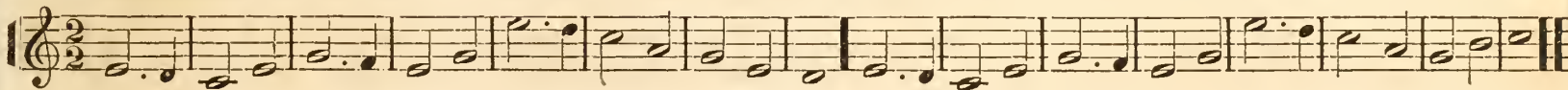
Q. A dotted half is equal to how many quarters?

A. Three.

A dotted primitive, or beat note, is always to have two beats. That is, a note that has one beat without the dot, when it is dotted it must have two beats. In double time the dotted beat note, when it occurs on the first part of the measure, as it nearly always does, must have the down and up beats, and the note or notes used to fill out the measure are to be sung just as the hand arrives at the up point.

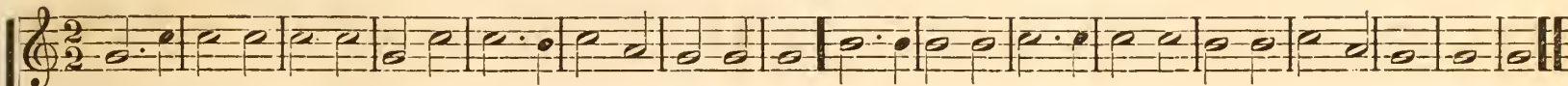
NOTE.—Give out several examples, verbally, and not on the board, and have the class to sing them, being careful to have the note following the dotted primitive sung at the instant the hand arrives at the up point.

EXERCISE XVI.

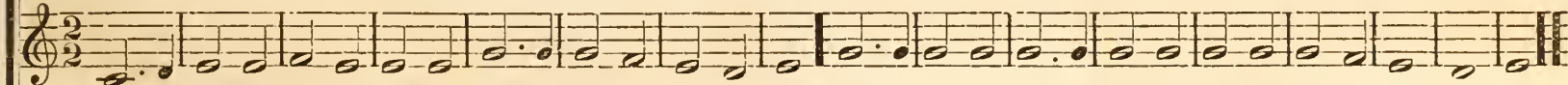


EXERCISE XVII. ADVENT. 8s & 7s.

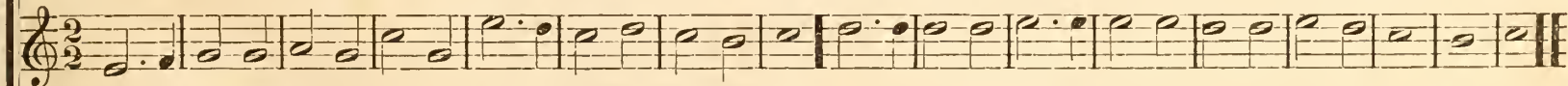
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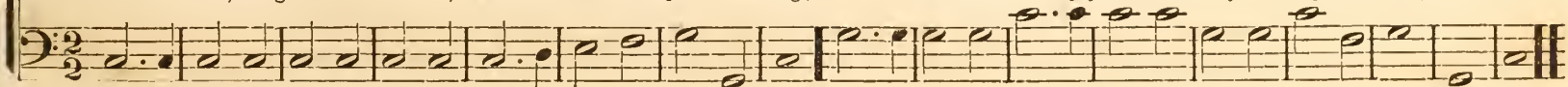
1. Hark! what mean those ho-ly voi-ces, Sweet-ly sounding thro' the skies? Lo! th'an-ge-lic host re-joy-ces! Heavenly hal-le-lu-jahs rise.
2. Hear them tell the wondrous sto-ry, Hear them chant in hymns of joy—"Glo-ry to the high-est, glo-ry! Glo-ry be to God most high!"



3. "Peace on earth, good-will from heav-en, Reaching far as man is found; Souls redeemed and sins for-giv-en!" Loud our gold-en harps shall sound.



4. "Christ is born, the great a-noint-ed; Heaven and earth his prais-es sing; O receive whom God ap-point-ed, For your Prophet, Priest, and King!"



NOTE.—Explain the Repeat before singing exercise 18.

EXERCISE XVIII. DAY-SPRING. 8s, 7s & 4s.

*

1. { Christian! see! the o-rient morning Breaks a-long the heathen sky; }
 { Lo! the ex-pected day is dawning—Glorious day-spring from on high; } Hal-le-lu-jah! Hal-le-lu-jah! Hail the day-spring from on high.
 { Heathens at the sight are sing-ing; Morn-ing wakes the tune-ful lays; }
 { Pre-cious offerings they are bringing—First-fruits of more per-fect praise; } Hal-le-lu-jah! Hal-le-lu-jah! Hail the day-spring from on high.

3. { Zi-on's Sun—sal-va-tion beaming—Gild-ing now the radiant hills— }
 { Rise and shine, till brighter gleaming, All the world thy glo-ry fills; } Hal-le-lu-jah! Hal-le-lu-jah! Hail the day-spring from on high.

4. { Lord of eve-ry tribe and na-tion! Spread thy truth from pole to pole; }
 { Spread the light of thy sal-va-tion Till it shine on eve-ry soul; } Hal-le-lu-jah! Hal-le-lu-jah! Hail the day-spring from on high.

NOTE.—The preceding instructions and exercises will, we presume, occupy the whole of the fourth lesson. If it should not, however, the teacher can refer to the teacher's index, and select such other exercises at the end of these lessons, or tunes in the body of the work as he may deem best suited to the class.

FIFTH LESSON.

NOTE.—The following exercises, for the training of the ear and voice to tones and inter-

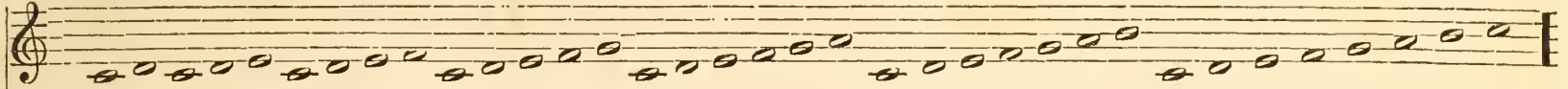
vals, should, hereafter, be thoroughly practiced at the commencement of each lesson during the entire course of instruction, whether that consist of only twelve or fifteen lessons, or of one hundred lessons. The teacher must constantly keep in mind the fact that nothing can give his pupils INDEPENDENCE in singing in the absence of a thorough controll of their voices on tones and intervals. Each of the following exercises should be practiced till the class can make the tones with facility. The teacher must not be content with running over them hastily. The class should be carefully and substantially drilled on them.

THE SCALE.

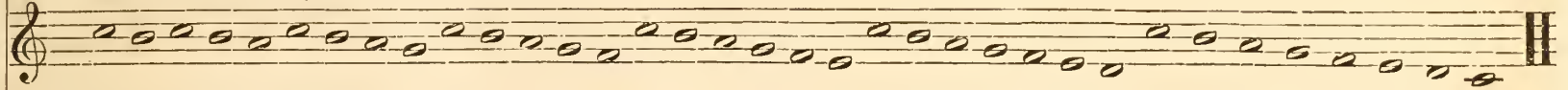
1. ASCENDING SCALE.

DESCENDING SCALE.

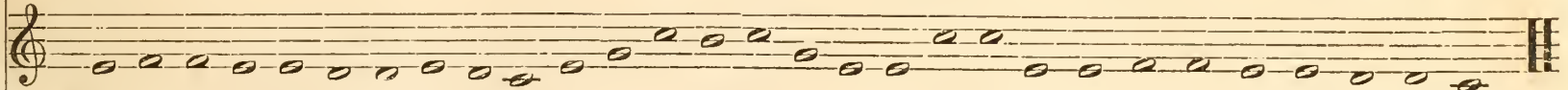
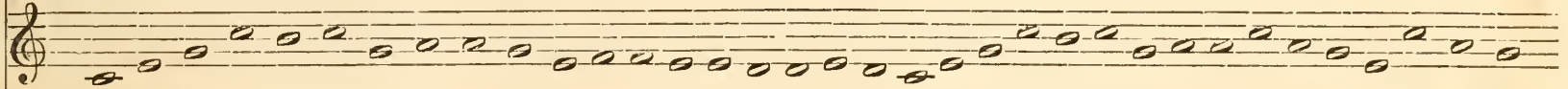
No. 2. SCALE BY REPEATS, ASCENDING.



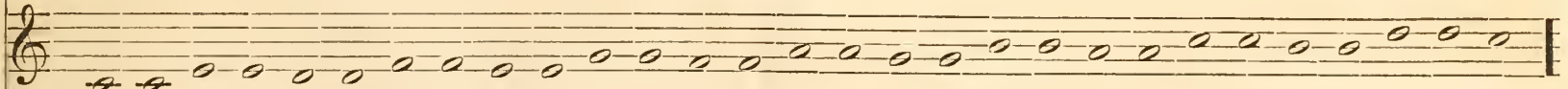
SCALE BY REPEATS, DESCENDING.



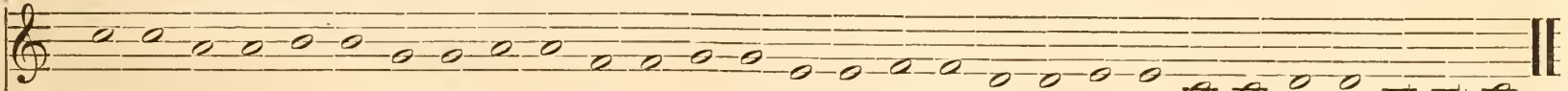
No. 3. PROMISCUOUS INTERVALS.



No. 4. SCALE THIRDS, ASCENDING BY DOUBLETS.



SCALE THIRDS, DESCENDING BY DOUBLET.

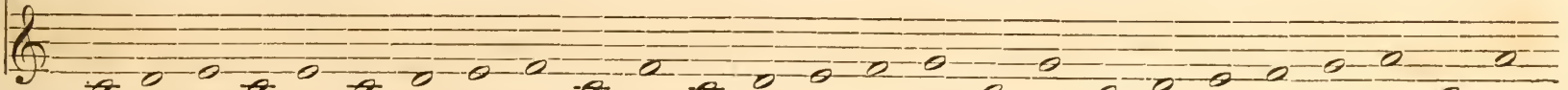


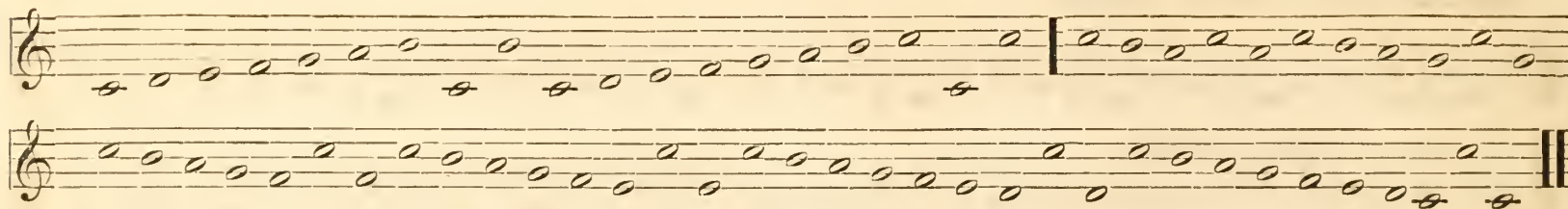
No. 5. SCALE THIRDS, ASCENDING, BY SINGLE TONES.

SCALE THIRDS, DESCENDING, BY SINGLE TONES.

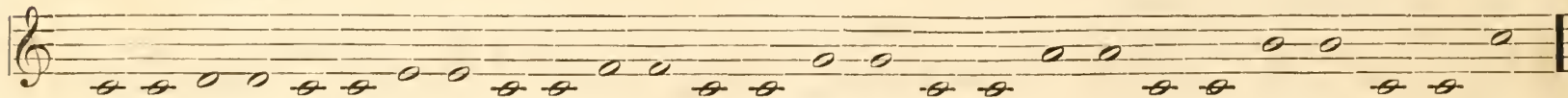


No. 6.

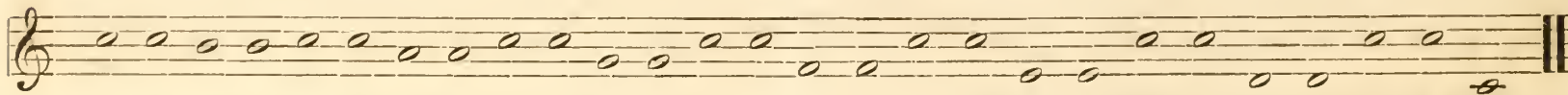




No. 7. ASCENDING, BY 2d, 3d, 4th, 5th, 6th, 7th & 8th, IN DOUBLETS.

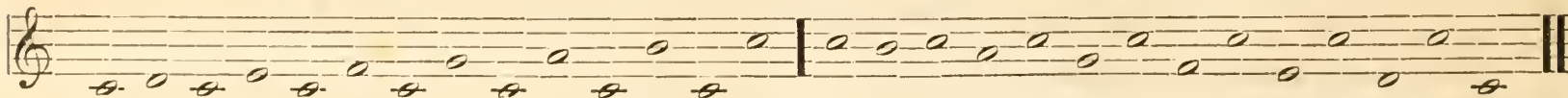


No. 7. DESCENDING, BY 2d, 3d, 4th, 5th, 6th, 7th & 8th, IN DOUBLETS.



No. 8. THE SAME BY SINGLE TONES. ASCENDING.

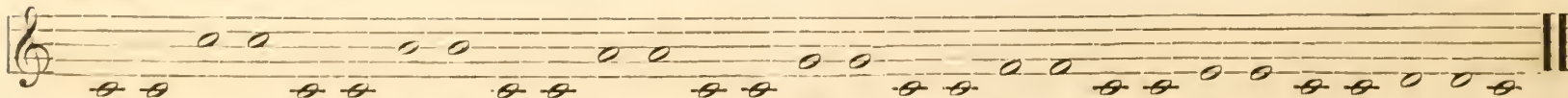
No. 8. DESCENDING.



No. 9. ASCENDING SCALE AGAINST THE TONIC.



No. 9. DESCENDING SCALE AGAINST THE TONIC.



Next practice the following exercise, explaining the repeat first.

EXERCISE XIX. RANSOM. 6s & 4s.

B. H. EVERETT.

Glo-ry to God on high! Let earth and skies re-ply, Praise ye his name; { His love and grace a-dore, } Sing loud for ev-er-more, Worthy the Lord.
 { Who all our sor-rows bore; }

Join, all ye ransomed race, Our ho-ly Lord to bless; Praise ye his name; { In him we will re-joice, } Shouting with heart and voice, Worthy the Lord.
 { And make a joy-ful noise; }

NOTE.—We give the preceeding scale exercise in numerals, for the benefit of those who may prefer to use the figures rather than the notes.

No. 1. ASCENDING SCALE. DESCENDING SCALE.

1 2 3 4 5 6 7 8 — 8 7 6 5 4 3 2 1.

No. 2. SCALE BY REPEATS, ASCENDING.

1 2, 1 2 3, 1 2 3 4, 1 2 3 4 5, 1 2 3 4 5 6, 1 2 3 4 5 6 7, 1 2 3 4 5 6 7 8.

No. 3. SCALE BY REPEATS, DESCENDING.

8 7, 8 7 6, 8 7 6 5, 8 7 6 5 4 8 7 6 5 4 3, 8 7 6 5 4 3 2, 8 7 6 5 4 3 2 1.

PROMISCUOUS INTERVALS.

1 3 5 8 7 8 5 6 6 5 3 4 4 3 3 2 2 3 2 1 3 5 8 7 8 5 6 6 8 6 5
3 8 6 5 3 4 4 3 3 2 2 3 2 1 3 5 8 7 8 5 3 3 8 8 3 3 4 4 3 3 2 2 1.**No. 4.** SCALE THIRDS, ASCENDING BY DOUBLET.

1 1 3 3, 2 2 4 4, 3 3 5 5, 4 4 6 6, 5 5 7 7, 6 6 8 8, 7 7 2 2,* 8

SCALE THIRDS DESCENDING BY DOUBLET.

8 8 6 6, 7 7 5 5, 6 6 4 4, 5 5 3 3, 4 4 2 2, 3 3 1 1, 2 2 7 7,† 1.

* The stroke under 2 shows that it belongs to the upper octave.

† The stroke over 7 shows that it belongs to the octave under 1.

No. 5. SCALE THIRDS ASCENDING BY SINGLE TONES.

SCALE THIRDS DESCENDING BY SINGLE TONES.

1 3, 2 4, 3 5, 4 6, 5 7, 6 8, 7 2, 8—8 6, 7 5, 6 4, 5 3, 4 2, 3 1, 2 7, 1

No. 6.

1 2 3, 1 3, 1 2 3 4, 1 4, 1 2 3 4 5, 1 5, 1 2 3 4 5 6, 1 6, 1 2 3 4 5 6 7, 1 7, 1 2 3 4 5 6 7 8, 1 8,—9 7 6, 8 6, 8 7 6 5, 8 5, 8 7 6 5 4, 8 4, 8 7 6 5 4 3, 8 3, 8 7 6 5 4 3 2, 8 2, 8 7 6 5 4 3 2 1, 8 1.

No. 7.

ASCENDING.

1 1 2 2, 1 1 3 3, 1 1 4 4, 1 1 5 5, 1 1 6 6, 1 1 7 7, 1 1 8.

DESCENDING.

8 8 7 7, 8 8 6 6, 8 8 5 5, 8 8 4 4, 8 8 3 3, 8 8 2 2, 8 8 1.

No. 8. ASCENDING.

DESCENDING.

1 2 1 3 1 4 1 5 1 6 1 7 1 8—8 7 8 6 8 5 8 4 8 3 8 2 8 1.

No. 9. ASCENDING SCALE AGAINST THE TONIC ABOVE.

8 8 1 1, 8 8 2 2,* 8 8 3 3, 8 8 4 4, 8 8 5 5, 8 8 6 6, 8 8 7 7, 8.

* This stroke (—) over 2 shows that it belongs to the lower octave, or is two in relation to 1, and not in relation to 8.

DESCENDING SCALE AGAINST THE TONIC BELOW.

1 1 8 8, 1 1 7 7, 1 1 6 6, 1 1 5 5, 1 1 4 4, 1 1 3 3, 1 1 2 2, 1.

SIXTH LESSON.

NOTE TO TEACHER.—After training the class to the scale in its regular order, and by repeats, and to the tones in various ways by skips, as presented in Lesson 5, practice such exercises in the Key of C, at the end of these instructions and tunes in the body of the book, as are deemed best adapted to this stage of the lessons. Then train the class thoroughly in reading notes in different positions on the staff, according to the rule given for this purpose in the third lesson, where the bass is introduced, first placing 1, or do, on one degree, and then on another, until the pupils can name the syllables with facility in various positions. Next explain the rule for finding the KEY-NOTE in the sharps, somewhat in this wise.

TEACHER.—You have discovered from the exercises which I have just given you, that the scale does not occupy any fixed and unchangeable position on the staff, but that its position is changed at the pleasure of the composer. Hence it is necessary that the learner should have some infallible rule or rules, by which he may determine with certainty the place of the scale on the staff when its position is changed from one degree to another. Fortunately for the learner, such rules are deducible from the positions of the characters necessary to be employed in effecting these changes of Key, or positions of the scale.

These rules I will now proceed to explain, so far as they apply in the sharps; the others I will explain at the next lesson. Hereafter I shall frequently have occasion to speak of what is termed the KEY-NOTE, by which is meant the lowest or fundamental tone of the scale, to which in every major scale, the syllable Do is applied. When, therefore, I speak of the Key-note, you will know that I mean 1 of the scale, or the syllable Do.

Q. What syllable is always applied to the Key-note in the major scale?

A. Do.

It is called the Key-note because it opens up to us, as it were, the whole scale, and because the other notes depend upon it for their character and effect.

This character ♯ is called a sharp, and is used in musical notation as a sign of elevation.

Q. What is this character called? (pointing at the sharp).

A. A sharp.

Q. What is it used as a sign of?

A. Of elevation.

Yes, it is the sign of the elevation of the pitch of a note a half step.

Q. The sharp is the sign of the elevation of the pitch of a note how much?

A. A half step.

When placed at the beginning of a piece of music, it is a sign that all the notes occupying the same degree, that is, the same line or space with it, are to be sung or played a half step higher than they would if it were not there.

Q. What is this character ♯ called?

A. A sharp.

Q. What is a sharp used as a sign of?

A. Of elevation.

Q. The elevation of the pitch of a note how much?

A. A half step.

Q. When placed at the beginning of a piece of music, it is a sign that the pitch of all notes written on the same degree with it is to be elevated how much?

A. A half step.

This character ♭ is called a flat.

Q. What is this character called? (pointing at the ♭).

A. A flat.

The flat is used in musical notation as a sign of depression.

Q. What is a flat used as a sign of?

A. Of depression.

Yes, it is used as a sign of the depression of the pitch of a note a half step.

Q. The flat is used as a sign of the depression of the pitch of a note how much?

A. A half step.


When placed at the commencement of a piece of music it directs that the pitch of all the notes occupying the same line or space with it is to be depressed a half step.

Q. When placed at the commencement of a piece of music, it directs that the pitch of all the notes on the same line or space with it is to be depressed how much?


A. A half step.

There are four rules for finding or determining the place of the Key-note in the different Keys, or positions of the scale; one for the sharps, two for the flats, and one for each clef when there are no sharps or flats, and they are so simple and so brief that none who try can fail to understand and remember them.

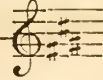
I will first give you the rule for finding the Key-note in the sharps. When there are two or more sharps, the last one introduced always stands the farthest to the right. Hence you can have no difficulty in ascertaining which was the last sharp introduced as it always stands to the right of the

others, and the farthest from the clef, thus:—

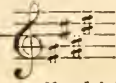
This is the first sharp introduced, on the letter F, the first space of the staff. In most books it is written on the fifth line, which is the same thing, the fifth line being the same letter as the first space.

The next sharp in order, is written on the third space, and is placed to the right of the other thus:—

The next sharp in order, is written on G, the second line, and is placed to the right of the other two, thus:—



The fourth sharp is written on D, the fourth line, and is placed to the right of the others, thus:—



So, then, you can always tell which is the last sharp by its standing the *farthest to the right*; and the last sharp is the one we must refer to in finding the Key-note, for the last sharp determines the last Key.

Q. How are you to know the last sharp introduced from the others—by its standing how?

A. The farthest to the right.

Q. Which sharps are we to refer to in finding the Key-note—the right hand, or the left hand sharp, or which one?

A. The right hand sharp.

Well, the rule for finding the place of the Key-note, or the syllable Do in the sharp is this:

EXERCISE XX. MATHER, 7s.



After the above exercise has been well learned, you can refer to the teacher's index, and select such tunes in the different sharp Keys as you may deem best suited to the class, and occupy the remainder of the evening practicing them. The rule for finding the Key-note in the flats should not be given till the next lesson, or they will get the different rules confounded. When tunes in TWO or FOUR sharps are introduced, explain to the class that when the Key-note, as determined by the right hand sharp, occurs above the third line of the staff, it is to be regarded as 8 of the scale, and that they must then count down and find the place for 1, and read the notes from that, in order to make the rule heretofore given for reading notes, applicable. Show them how to count down from 8, and find 1.

SEVENTH LESSON.

NOTE TO TEACHER.—Train the class to the scale in its regular order, and by repeats, and to the other exercises laid down in Lesson 5, and then explain the rule for finding the Key-note in the flats. Explain this matter about as follows:

The Key-note, or Do, is found the **FIRST DEGREE ABOVE THE RIGHT HAND SHARP**; that is, if the right hand sharp is on a space, the Key-note will be found on the first line above that space; and if the right hand sharp is on a line, the Key-note will be found on the first space above that line. Thus:—if the right hand sharp is on this line, (*Note. Use the left hand to represent the staff, taking the little finger for the first line, and so on*) the Key-note will come on this space; and if the right hand sharp is on this space, the Key-note, Do, will come on this line, and so on.

NOTE.—Explain this thoroughly—till you are sure all the scholars understand it. After explaining it on the hand as above directed, go to the blackboard and illustrate it there, and question the pupils concerning it, till every one can give the rule without the slightest hesitation. When this is well understood, the following exercise may be written on the board in two parts, (Soprano and Bass) and practiced, **ONE PART AT A TIME**, the whole class singing, first the soprano, and then the bass, and then the two parts together; all the ladies, of course, and the girls and boys, singing on the Soprano and the gentlemen singing the Bass, or, if preferred, it may be practiced in the books, and in all the parts, as arranged at the end of these lessons, each part being sung first separately by the whole school. But whether practiced on the board or in the books, the class should be required to name the notes (syllables) carefully in each part before singing it. This should be done on the introduction of every new piece for some time yet; and the scholars **SHOULD ALWAYS BE ALLOWED TIME TO LOOK OVER AND NAME THE NOTES TO THEMSELVES, IN THEIR RESPECTIVE PARTS, BEFORE ATTEMPTING TO SING A NEW PIECE**, and should be questioned in reference to pauses, rests, repeats, etc., that may occur.

TEACHER.

Q. What character is this? (pointing at the flat).

A. A flat.

Q. What is a flat a sign of?

A. Depression.

Q. How much?

A. A half step.

I will now give you the **RULE FOR FINDING THE KEY-NOTE WHEN THERE IS BUT ONE FLAT**. When there is but one flat, the **KEY-NOTE** is found **FOUR DEGREES BELOW THE FLAT**, or **FIVE DEGREES ABOVE IT**, counting the degree on which the flat stands. That is, 1 of the scale will be found **FOUR DEGREES BELOW**, and 8 of the scale **FIVE DEGREES ABOVE** the flat, counting the degree on which the flat stands, in both cases, thus:—

NOTE.—Here make the calculation yourself, counting the degrees down to 1, and up to 8, commencing with the degree flatted in both cases. Then practice the following exercise, and, if thought best, some of the plain tunes in this key in the body of the work may be practiced.



EXERCISE XXI. BAILEY, S. M.



Next explain the Rule for finding the KEY-NOTE when there are two or more flats; thus:—

TEACHER.—I will now give you the RULE for finding the KEY-NOTE when there are more than one flat, which is different from and much simpler than that which applies when there is but one.

When there are two or more flats, the last one introduced, like the last sharp, always stands the farthest to the right, and the next to the last flat introduced stands next farthest to the right, and so on. Thus:—

NOTE.—Here illustrate and explain this on the board till all understand it, then proceed as follows.

TEACHER.—When there are two or more flats, the KEY-NOTE will be found on the same degree with the next to the right hand flat—that is, on the same line or space occupied by that flat which has but one to the right of it.

NOTE.—Illustrate this carefully on the board, till every scholar can tell instantly where the Key-note belongs. Then refer to the teacher's index, and select such pieces in the flat Keys as may be deemed best to be brought out at this period of the instructions. The remainder of the lesson should be devoted to the singing of tunes, both in the flat and sharp Keys. Before dismissing, it might be well to give the class the Rule for finding the KEY-NOTE when there are neither sharps nor flats, (somewhat as follows) and to practice a piece in the natural Key,

TEACHER.—When no sharps or flats are employed, the RULE for finding the place of the KEY-NOTE is different in the two clefs. In the G clef, when there are no sharps nor flats, the Key-note is found FIVE DEGREES BELOW THE CLEF LETTER, or FOUR DEGREES ABOVE IT—that is, 1 of the scale is found five degrees below, and 8 of the scale four degrees above the clef letter, counting the clef degree in both cases. In the F clef, when there are no sharps nor flats, the rule is just the reverse of that I have explained. In the F clef, the

KEY NOTE is found FOUR DEGREES BELOW, or FIVE ABOVE the clef letter—that is, 1 of the scale is found four degrees below, and 8 of the scale five degrees above the clef line, counting the clef line in both cases.

NOTE.—This should be dwelt on and illustrated on the board till the teacher is satisfied that it is clearly understood by all the scholars, and well fixed in the mind. The class should be carefully questioned in regard to this and everything else that is attempted to be taught. By this means alone, and frequent repetition, can the principles be so engraven on the tablet of memory as to secure their permanent retention.

EIGHTH LESSON.

NOTE TO TEACHER.—Having trained the class well to the scale, and to the tones in various ways by skips, as set forth in lesson 5, and practiced a piece or two in double time, take up and drill the class carefully in beating Triple time, in about the following manner.

TEACHER.—Up to the present, all our practice has been confined to double time. I shall now train you awhile in beating triple time.

Q. How many parts are there in a measure of triple time?

A. Three.

Q. How many beats are there in a measure of triple time?

A. Three.

Q. How are they performed?

A. Down, left, up.

Q. Which part of the measure has the down beat?

A. The first.

Q. Which part has the left beat?

A. The second.

Q. Which has the up beat?

A. The third.

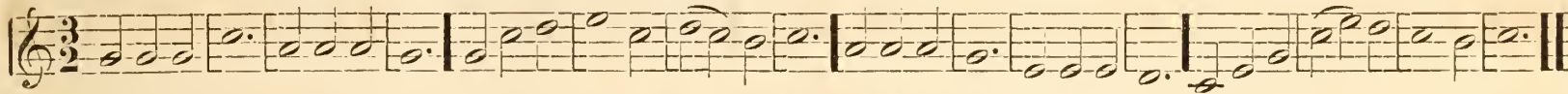
In beating time, remember the hand must move quickly from point to point, in this way, down, left, up; down, left, up, and so on.

NOTE.—Give several examples of how the beats should be performed, and make it understood that the hand must move DIRECTLY FROM POINT TO POINT, and should not be allowed to perform a circuitous motion. Give an example of the right and the wrong way, and point out the difference. Then get the scholars to perform the beats, and at the same time to DESCRIBE or NAME them. In doing this, proceed as follows:

TEACHER.—I will now have the class beat and describe several measures of triple time, thus :—down, left, up; down, left, up, and so on, naming the beats as you perform them. Hands up—all hold up your right hands—down, left, up; down, left, up.

NOTE.—Keep them at this till every hand MOVES CORRECTLY and PROMPTLY.

TEACHER.—I will now have you sing one short tone to each beat in the



NOTE.—Explain that the fig. 3 indicates triple time, before singing the above, and question the class as to the time of the notes, &c. After this piece has been well learned, the teacher can select such pieces (referring to the teacher's index) at the end of these instructions, or in the body of the work, as, in his judgment, are best calculated to perfect his class in triple time, being careful not to introduce anything too difficult at first, or those who have but little talent for time will become discouraged. In time especially, pupils should be lead on by easy gradations, from the simplest forms to the more difficult. The balance of this lesson may be occupied in practicing exercises in triple and double time, and in the different keys. From this out the words should be applied to every piece practiced, after having been sung several times in the use of the syllables, and once or twice in the use of the syllable la only. See to it that the words are pronounced correctly, distinctly enunciated, and delivered with proper force and energy. Do not for a moment tolerate a careless, lazy, slovenly manner of delivery.

It matters not how technically correct a performance may be, if it lacks life, animation, spirit, energy, SOUL, it will be totally ineffective, and as impotent to arouse the feelings or stir the emotions as the rumbling of the cars or the rattle and din of machinery. Singers should remember that feeling and emotion are like PARENTS—THEIR SYMPATHIES ARE the soonest awakened by the appeals of THEIR OWN OFFSPRING.

Again, be very careful to make the scholars understand that the VOWEL SOUNDS are the ONLY ONES TO BE SUNG, the CONSONANTS being MERELY ARTICULATED; and that all prolongations or sustained tones must be on the RADICAL SOUND of the vowel, and NOT on the VANISH.

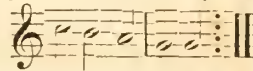
Be careful also to caution the scholars against the prevalent habit of excising the last letter or syllable of one word, and prefixing it to the following as illustrated below:

first measure, and in the second measure one long tone, to which you will give three beats, in this way.



NOTE.—Give out an example like the above, and sing it several times, so that the class can remember it, and then have them sing it over and over till every hand moves correctly, and

every note is sung in exact time. Then give out the following:



and have the class sing it several times, and see carefully to it that the whole note in the second measure receives only two beats, and is left suddenly as the hand arrives at the left point. Beginners are very liable, or inclined to give a note having the down and left beats in triple measure too much time, and the teacher should carefully guard against this tendency.

N.B.—The above examples are not to be written on the board, but must be given out by the teacher. ORALLY. Next, write the following on the board, and train the class on it till they can sing it and beat the time correctly and without any difficulty. It may next be practiced in all the parts, as arranged at the end of this department.

EXERCISE XXII. GALLATIN.

As written.—“Great is the Lord, his power unknown,
O, let his praise be great.”

As too often sung.—“Grea tis the Lord, his powe runknow,
NO, le tis praise,” &c.

These brief hints are deemed sufficient on this subject. The intelligent teacher will readily comprehend the whole catalogue of faults and errors here hinted at, and will, during the progress of his instructions, detect numerous others, too tedious to enumerate here, and will be careful to point them out and correct them.

FINAL NOTE TO THE TEACHER.—The eight lessons which we have written out are deemed sufficient to convey a correct idea of the principles of our system of teaching vocal music, and whatever explanations may be necessary in the future, we leave the teacher to give them in his own way. Sextuple time, $\frac{3}{4}$ time, and $\frac{4}{4}$ time, the first usually performed with two beats to the measure; the second with three, and the third with four beats to the measure, can be explained as they come up for practice. Also the slur, the tie, the staccato, the half staccato, or marcato, points, and the marks of expression, and what they indicate, can be explained as they present themselves in practice.

All these things should be explained and illustrated on the blackboard before they are attempted to be practiced in the books. They are explained in the “Student's Compend,” preceeding these lessons.

Exercise before the extended scale is introduced.

1. Child-ren of the heavenly King, As ye jour-ney, sweet-ly sing; Sing your Sav-iour's worthy praise, Glo-rious in his works and ways.
 2. Ye are traveling home to God, In the way the fa - thers trod: They are hap - py now—and ye Soon their hap - pi - ness shall see.

3. Shout, ye lit - tle flock, and blest; You on Je - sus' throne shall rest: There your seat is now pre-pared—There your kingdom and re - ward.
 4. Fear not, breth-ren, joy - ful stand On the bor - ders of your land; Je - sus Christ, your Fa-ther's Son, Bids you un - dismayed go on.

MATHER. 7s.

Easy exercise in one sharp.

1. Oft in sor-row, oft in woe, Onward, Christian, on-ward go; Fight the fight, maintain the strife, Strengthened with the bread of life.
 2. Onward, Christian, on-ward go; Join the war, and face the foe; Will you flee in dan-ger's hour? Know you not your Cap-tain's power?

3. Let your drooping hearts be glad; March, in heavenly ar - mor clad; Fight, nor think the bat - tle long; Soon shall vic - tory tune your song.
 4. Onward, then, to bat - tle move; More than conqueror you shall prove; Tho' op - posed by many a foe, Christian sold-ier, on-ward go.

1. O bless the Lord, my soul! Let all with-in me join, And aid my tongue to bless his name Whose favors are di-vine.

2. 'Tis he for-gives thy sins;.... 'Tis he re-lieves thy pain;..... 'Tis he that heals thy sick-ness-es, And gives thee strength a-gain.

3. He crowns thy life with love,.... When res-cued from the grave;..... He that re-deemed our souls from death, Hath boundless power to save.

Easy exercise in dotted primitive notes.

SANTON. C. M.

*

1. How pre-cious is the book di-vine, By in-spi-ra-tion given! Bright as a lamp its pre-cepts shine, To guide our souls to heaven.

2. It sweet-ly cheers our drooping hearts In this dark vale of tears; Life, light, and joy, it still imparts, And quells our ris-ing fears.

3. This lamp thro' all the te-dious night Of life, shall guide our way, Till we be-hold the clear-er light Of an e-ter-nal day.

First exercise in Triple Time.

GALLATIN. L. M.

*

1. Praise ye the Lord! 'tis good to raise Our hearts and voi-ces in his praise; His na-ture and his works in-vite To make this du-ty our de-light.

2. Great is the Lord! and great his might, And all his glo-ries in-fi-nite: His wis-dom vast, and knows no bound; A deep where all our thot's are drowned.

3. He loves the meek, re-wards the just, Humbles the wick-ed in the dust, Melts and sub-dues the stubborn soul, And makes the bro-ken spir-it whole.

Second Exercise in Triple Time.

1. There seems a voice in ev - ery gale, A tongue in ev - ery opening flow'r, Which tells, O Lord! the wondrous tale Of thy in - dulgence, love and pow'r.
 2. The birds that rise on soar - ing wing, Appear to hymn their Maker's praise, And all the mingling sounds of spring, To thee a gen - eral pre - an raise.

3. And shall my voice, great God, a-lone Be mute 'midst nature's loud ae-claim? No; let my heart with answering tone Breathe forth in praise thy holy name.

SPENCER. C. M.

Exercise in Triple Time with *two notes* to the DOWN BEAT.

1 O what a - maz - ing words of grace Are in the gos - pel found, Suit - ed to ev - ery sin - ner's case Who hears the joy - ful sound.
 2. Come, then, with all your wants and wounds, Your every bur - den bring; Here love, un - chang - ing love, a - bounds—A deep ec - les - tial spring.

3. Mill - ions of sin - ners, vile as you, Have here found life and peace; Come then, and prove its vir - tue too, And drink, a - dore, and bless.

LET US SING.

Exercise in Triple Time with *two notes* to the UP BEAT.

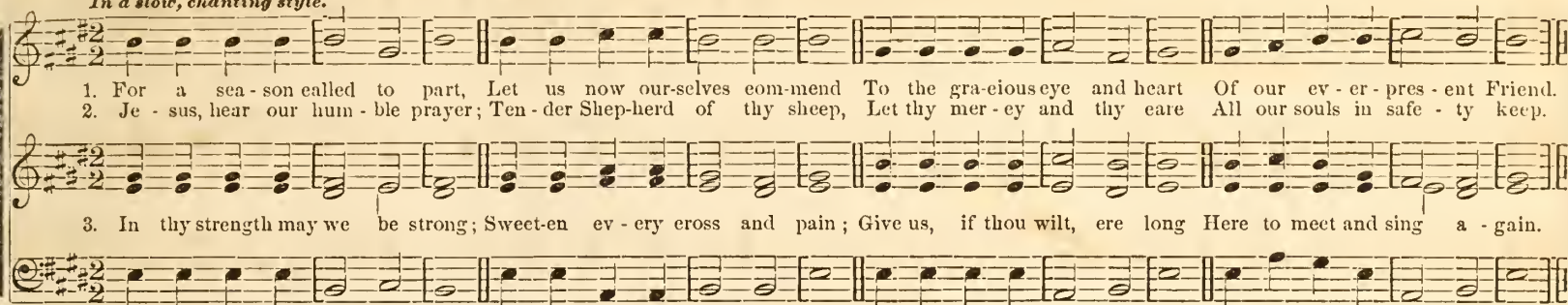
In the morn - ing let us sing; And at noon - day let us sing; And at eve - ning let us sing—Let us sing all the day, And nev - er grow faint.

In the morn - ing let us sing; And at noon - day let us sing; And at eve - ning let us sing—Let us sing all the day, And nev - er grow faint.

The exercises of the class may be concluded by singing this piece.

Easy exercise in four sharps.

In a slow, chanting style.



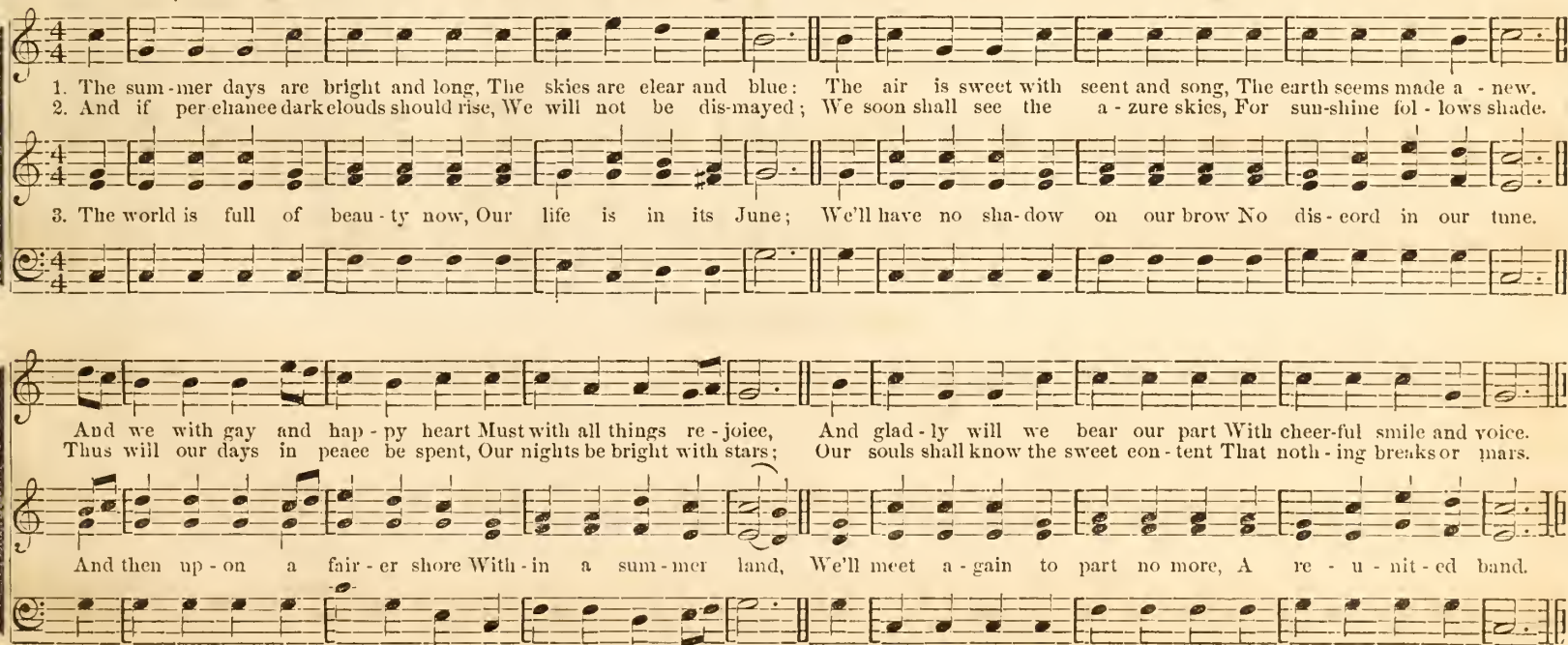
1. For a sea-son called to part, Let us now our-selves eom-mend To the gra-cious eye and heart Of our ev-er-pres-ent Friend.
 2. Je-sus, hear our hum-ble prayer; Ten-der Shep-herd of thy sheep, Let thy mer-ey and thy eare All our souls in safe-ty keep.

3. In thy strength may we be strong; Sweet-en ev-ery cross and pain; Give us, if thou wilt, ere long Here to meet and sing a-gain.

Words by KATE CAMERON.

SUMMER.

*



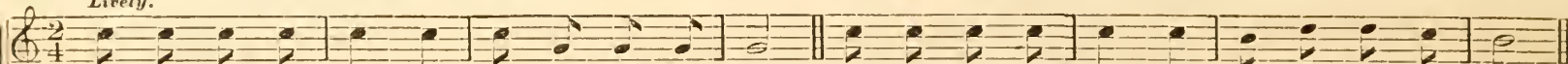
1. The sum-mer days are bright and long, The skies are clear and blue: The air is sweet with seent and song, The earth seems made a - new.
 2. And if per-chance dark clouds should rise, We will not be dis-mayed; We soon shall see the a-zure skies, For sun-shine fol-lows shade.

3. The world is full of beau-ty now, Our life is in its June; We'll have no sha-dow on our brow No dis-cord in our tune.

And we with gay and hap-py heart Must with all things re-joice, And glad-ly will we bear our part With cheer-ful smile and voice.
 Thus will our days in peace be spent, Our nights be bright with stars; Our souls shall know the sweet eon-tent That noth-ing breaks or mars.

And then up-on a fair-er shore With-in a sum-mer land, We'll meet a-gain to part no more, A re-u-nit-ed band.

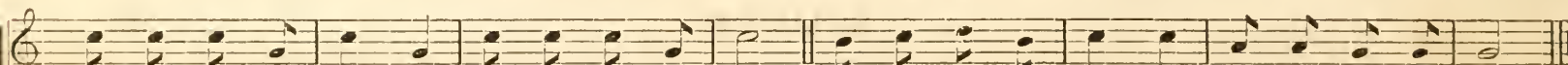
"SUMMER DAYS ARE COMING."

*Lively.*



1. Sum - mer days are com - ing, All is bright and fair: Birds and bees are hum - ming Through the fra - grant air.
2. Na - ture sweet - ly smil - ing, Bids our sor - rows cease: And from eare be - guil - ing, Fills our hearts with peace.



3. Wel - come then, fair Sum - mer, In thy robes of green: Wel - come thou, new - com - er, Thou shalt be our queen.



Earth is clad in splen - dor Fresh as E - den's bowers; And a ha - lo ten - der, Crowns these ear - ly hours.
What tho' toil and trou - ble May our hearts an - noy? Plea - sures ought to dou - ble, With the sum - mer's joy.

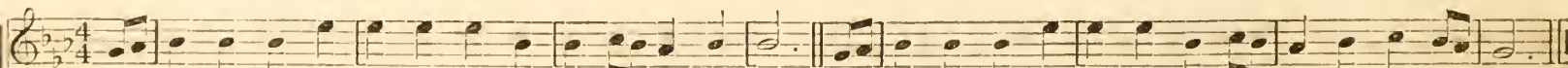


And like sub - jects loy - al, Glad - ly we'll o - bey, Till to Au - tumn roy - al, Thou shalt yield thy sway.

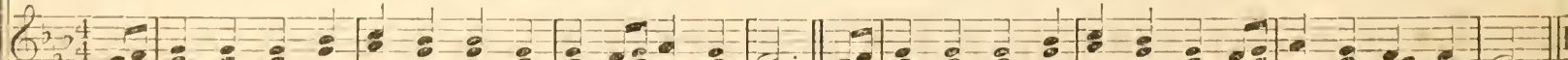
WORDS BY KATE CAMERON.

AUTUMN SONG.

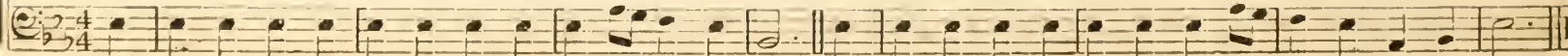
E. A. BROOKS.



1. The Au - tumn brings a gold - en store, To crown the sum - mer's toil, Her horn of plen - ty run - ning o'er With bless - ings on the soil.
2. The pur - pling vin - tage on the hills, Makes fra - grant ev - ery breeze, While mel - low fruit the or - chard fills, And loads the bend ing trees.



3. And while we garn - er up the grain, We'll shout the "harvest home;" The trea - sures of the field and plain Give hope for years to come.



1. A - gain the Win-ter's frost and snow Have whit-ened ev - ery hill ; The mer - ry streams no long - er flow, Their voice is hushed and still ;
 2. And yet we have no cause to weep, Or mourn this calm re - pose ; For it is but a qui - et sleep, And quick - ly will it close ;

3. And we once more shall glad - ly twine Fresh gar-lands for her brow ; For - ev - er dear is Na-ture's shrine Tho' cold and si - lent now ;

And Na - ture seems as if at rest, Her warmth and joy have fled ; With pale hands fold - ed on her breast, We well might call her dead.
 For when the gen - tle breath of Spring Is felt on hill and dale, A ro - sy flush of life 'twill bring To lips that now are pale.

Then let us sing a cheer-ful song, A song of hope and trust ; The wait-ing-time will not be long, Joy spring-eth from the dust.

Allegretto.

1. Now the earth is pure and glow - ing, Clad in na-ture's white ar - ray, And our hearts their joy are show-ing, By our songs so glad and gay.
 2. Dear - ly love we win - ter's pleasures, Joys that we would not fore - go, Could we have the trop - ic's pleas-ures In the place of ice and snow.

3. Then hur - rah ! for win - ter hoar - y, With his gifts of mirth and cheer ; Bring a crown of spark-ling glo - ry, For the king of all the year.

WINTER SONG. No. 3.

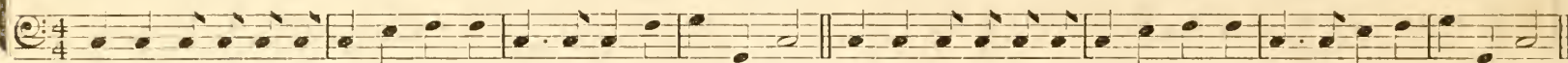
ASA BETTEVER.



1. Hark! the stormy winter time is com-ing, Now's the time for mer-ry cheer; Close the doors and fasten all the windows, Rude winds shall not enter here.
 2. Hap-py round the cheerful fire we gath-er, While we join in glee-ful song: Dear-ly love we all these social pleasures, Fain these hours would we prolong.



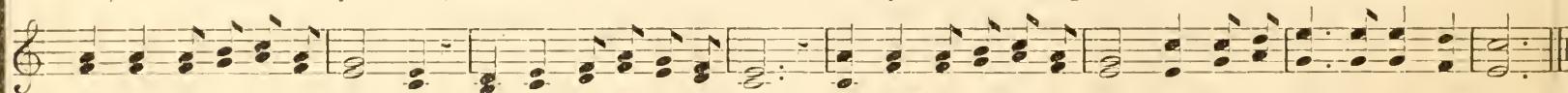
3. Who would sigh for autumn drear, or summer, Who would haste the coming spring! Far more pleasant is the jolly win-ter, Whose loud praises now we sing.



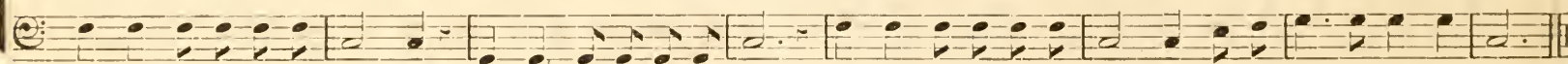
CHORUS.



Yes, our love for win-ter's plea-sures, We will cherish warm and true: Earth-ly flow'rs are fleeting trea-sures, But our hearts their bloom renew.



Yes, our love for win-ter's plea-sures, We will cherish warm and true: Earth-ly flow'rs are fleeting trea-sures, But our hearts their bloom renew.

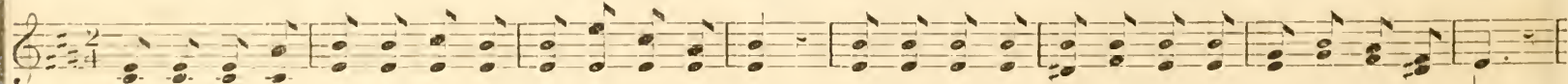


HASTE THEE, FAIRY.

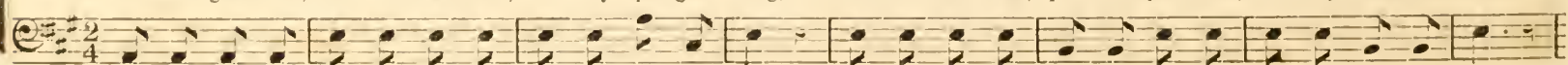
GEO. M. MONROE.



1. Lit-tle fai-ry—light and air-ry, Trip-ping o'er the lee, Danc-ing fleet-ly, sing-ing sweet-ly, Wel-come now to thee;



2. Full of glad-ness, free from sad-ness, On thy span-gled wing, Gold-en trea-sures, pur-est plea-sures, To my spir-it bring;



HASTE THEE, FAIRY. Concluded.

55

Where the ze - phyr's love to dwell, In the fra-grant li - ly bell, Haste thee fai - ry, light and air - y, O'er the dew - y lea.

Pearls that lie in o - cean caves, Far be - low the crest - ed waves, Haste thee fai - ry, light and air - y, O'er the dew - y lea.

The musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are accompaniment in treble and bass clefs respectively, featuring a steady eighth-note pattern.

WORDS BY KATE CAMERON.

THE SEASONS.

ASA BETTEVER.

1. Spring with its promised bloom once more, And Summer with its flowers— The Au-tumn with its gold - en store, And Win-ter's mer - ry hours—

2. Then let us stu - dy well and long Each fair il - lu - mined page, Still cheer-ing by our smile and song, The hours from youth to age :

The musical score consists of two systems. Each system has three staves: a single melodic line in treble clef and two accompaniment staves in treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4.

These all have charms for those who read Kind na - ture's book a - right; Their truths if we would on - ly heed, Our whole lives might be bright.

Thus quick-ly will the years pass by, Till in a pur - er clime, We dwell be - neath a cloud-less sky, Be - yond the flight of time.

This block contains the final system of the musical score, following the same three-staff format (melody, treble accompaniment, and bass accompaniment) as the previous system.

SPRING-TIME. C. M. Double.

B. A. TEREVET.

CHORUS.

1. We greet thy coming, lovely Spring, With cheerful smile and song; We know that thou dost always bring The gay and feathered throng. And now with light and happy hearts We

2. And while we twine our brightest wreath, And sing our sweetest lay, We'll place the gar-land we love best, Upon the brow of May. And now with light, &c.

3. We know that in thy path-way grow The fairest of the flowers; And that is why we love thee so, With all thy sunny hours. And now with light and happy hearts We

"PURER YET." 6s & 5s.

DR. A. B. EVERETT.

hail the com-ing Spring; The green of earth, the blue of sky, The birds up-on the wing.

hail the com-ing Spring; The green of earth, the blue of sky, The birds up-on the wing.

1. Pur-er yet and pur - er I would be in mind;
2. Calmer yet and calm - er Tri - al bear, and pain;

3. High-er yet and high - er Out of clouds and night,

Dearer yet and dear-er Ev'-ry du - ty find; Hoping still and trust-ing God without a fear, Pa-tiently be - liev - ing He will make all clear.
Sur-er yet and sur - er Peace at last to gain; Suff'ring still and do - ing, To His will re - signed, And to God sub - du - ing, Heart and will and mind.

Nearer yet and near-er, Ris-ing to the light—Light se-rene and ho - ly, Where my soul may rest, Pur-i - fied and low - ly, Sancti - fied and blest.

SLUMBER, DARLING. Serenade.

GEO. M. MONROE.

57

1. Slum-ber, dear-est, while a-bove thee An-gel eyes are bending now, And their star-ry pinions wav-ing, Lightly fan thy pla-cid brow ; All is

2. Deep-er now the midnight shadows Gath-er in the val-ley fair ; Soft-ly through the lat-tice steal-ing Comes the cool refreshing air ; Till the

All is hushed and still around thee, Thou art dreaming, *pp* *p*

hushed and still a-round thee, While my lonely watch I keep ; Thou art dream-ing ; sweet-ly dream-ing ; Sleep on, darling, peaceful be thy sleep. *pp* *p*

ro-sy light of morning Spangles o'er the crys-tal deep, Till the birds their songs a-wak-en, Sleep on, dar-ling, peaceful be thy sleep.

Till the ros-y light of morning, Till the birds their

WELCOME TO MAY. Quartette or Chorus.

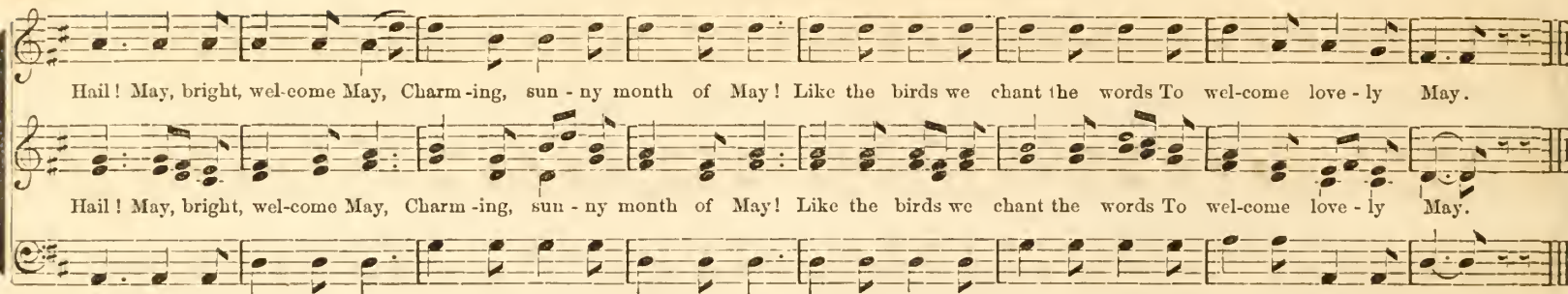
GEO. M. MONROE.

1. Come with the dew of morn-ing, It melts with the sun's glad ray, All ra-diant with light, bring garlands bright, Thy precious gifts, sweet May.

2. Come with the lay of glad-ness, So full with the sounds of mirth, So sweet and so pure from mu-sic's store, To hail thy glad-some birth.

3. Come in the noon-day gleam-ing, When bright with each golden ray, The sun with his light, in lus-tre bright, Doth greet thee, mer-ry May,

WELCOME TO MAY. Concluded.

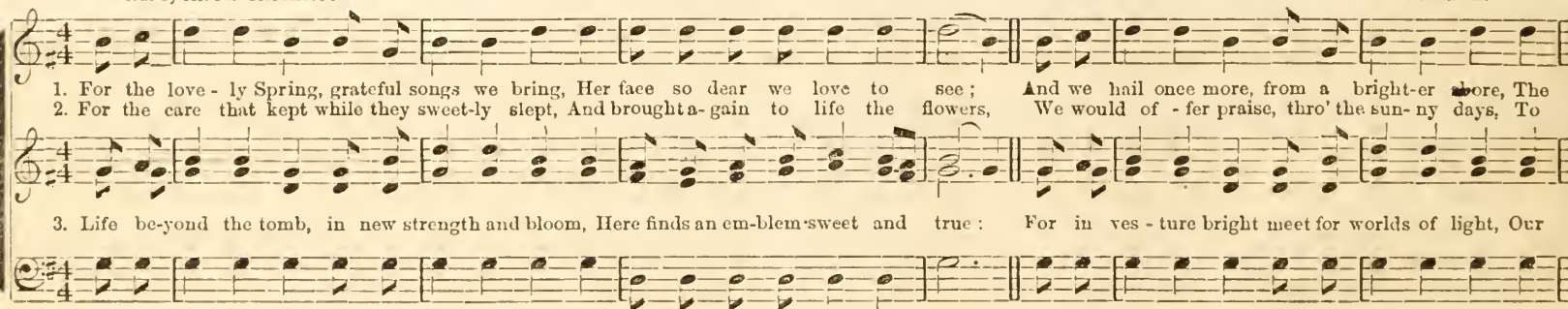


Hail! May, bright, wel-come May, Charm-ing, sun - ny month of May! Like the birds we chant the words To wel-come love - ly May.

Words by KATE CAMERON.


SPRING'S RESURRECTION.

Dr. A. B. E.



1. For the love - ly Spring, grateful songs we bring, Her face so dear we love to see; And we hail once more, from a bright-er shore, The
2. For the care that kept while they sweet-ly slept, And brought-a-gain to life the flowers, We would of - fer praise, thro' the sun-ny days, To
3. Life be-yond the tomb, in new strength and bloom, Here finds an em-blem-sweet and true: For in ves - ture bright meet for worlds of light, Our

CHORUS.



birds that sing in each green tree. Then let us this sweet lesson learn, Engraved by God's own hand, Tho' dust to dust must still return, 'Twill bloom in Heaven's land.
God who sends the fair spring hours.
flowers that fade will God re - new. Then let us this sweet lesson learn, Engraved by God's own hand, Tho' dust to dust must still return, 'Twill bloom in Heaven's land.

HUNTING SONG.

1. { The horn sounds thro' the forest, And echo sends it back ; }
 { The wild deer travels fleetly, With swift hounds on her track. } Thro' bush and brake the hunters speed, The valleys with their music ring, And loudly snorts the

2 { The yellow leaves are falling, But still the wild woods ring ; }
 { The hunter's horn is sounding, And birds are on the wing. } The reapers chant their merry lay, And gather in the golden store ; And, oh ! how sweet the

MEET AGAIN.

DR. A. B. EVERETT.

ca - ger steed, And shrieks the falcon on the wing.

1. Meet a - gain, meet a - gain ! Words of truth how beau - ti - ful, By a loved one
 2. Meet a - gain, meet a - gain ! Balm - y words at part - ing hour, When the paths of

wa - ters play, In silvery wreaths along the shore.

3. Meet a - gain, meet a - gain ! When we're called to weep a - lone, — When the grave some
 4. Meet a - gain, meet a - gain ! Light di - vine the soul to cheer ; When the heart is

sweetly spoken, When the trembling heart is broken ; How they charm the fainting soul, How they charm the fainting soul ! Meet again, meet a - gain !
 life di - verging, We our diff'rent ways are urging, Faith in Je - sus gives them pow'r, Faith in Jesus gives them pow'r ; Meet again, meet a - gain !

friend hath taken, These blest words shall bliss awaken, Meet again with joys unknown, Meet again with joys unknown ; Meet again, meet a - gain !
 filled with anguish, When in death the frame doth languish, Heav'nly home and friends are near, Heav'nly home and friends are near ; Meet again, meet again !

Rather slow.

1. I've roved o - ver moun-tain, I've crossed o - ver flood, I've trav-elled the wave-roll-ing sand; Tho' the fields were as green, and the
 2. The right hand of friendship how oft have I grasped, And bright eyes have smiled and looked bland; Yet hap - pi - er far were the

3. Then hail, dear Col - um - bia, the land that we love, Where flour-ish - es lib - er - ty's tree; 'Tis the birth-place of Free-dom, our

Rit.

moon shone as bright, Yet it was not my own na-tive land.
 hours that I passed In the West, in my own na-tive land.

own na-tive home; 'Tis the land, 'tis the land of the free.

Moderato. mp

MUSIC.

Cres.

1. Mu-sic spo - ken, Mu-sic bro - ken, By the rush-ing of a rill;
 2. Mu-sic dwell-ing Where the swelling Of the wind and wave is near;

3. Mu-sic ring-ing Where the singing Of the woodbird fills the dell;

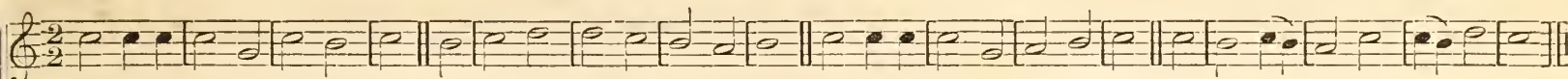
What is this but what doth en - ter In - to ev - ery heart's deep een - tre, And doth all with glad - ness fill.
 What is this great heart of o - cean, But our own oft-changed e - mo - tion, Now a smile and now a tear.

What is this de - light of be - ing, But our own, when we are see - ing What no words but song can tell.

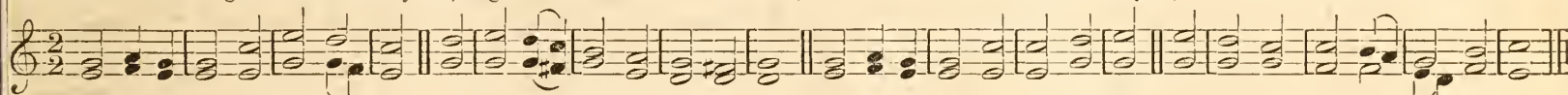
THE SCEPTRE.

EDGERTON. L. M.

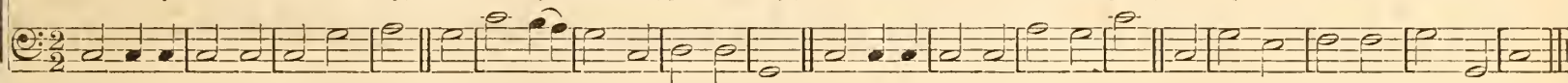
DR. A. BROOKS EVERETT.



1. Return, my soul, en - joy thy rest; Improve the day thy God hath blest: An - oth - er six days' work is done; An - oth - er Sab - bath is be - gun.
2. O that our thoughts and thanks may rise, As grateful in - cense to the skies; And draw from Christ that sweet repose, Which none but he that feels it knows.



3. In ho - ly du - ties let the day, In ho - ly comforts, pass a - way; How sweet a Sabbath thus to spend, In hope of one that ne'er shall end.



WOOD LAWN. L. M.

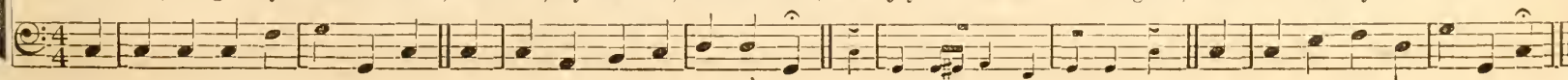
DR. A. BROOKS EVERETT.



1. I know that my Re - deem - er lives—What joy the blest as - surance gives! He lives, he lives, who once was dead; He lives, my ev - er - lasting Head!
2. He lives, to bless me with his love; He lives, to plead for me a - bove; He lives, my hungry soul to feed; He lives, to help in time of need.



3. He lives, all glo - ry to his Name; He lives, my Saviour, still the same; What joy the blest as - surance gives,—I know that my Re - deemer lives.



1. O deem not they are blest a-lone Whose lives a peaceful ten-or keep; For God, who pities man, has shown A blessing for the eyes that weep.
 2. The light of smiles shall fill a-gain The lids that o-ver-flow with tears; And weary hours of woe and pain Are prom-is-es of hap-pier years.

3. There is a day of sun-ny rest For eve-ry dark and troubled night; And grief may bide an evening guest, But joy shall come with ear-ly light.

BELLEFONTE. L. M.

B. A. TEREVET.

1. Buried in shadows of the night We lie till Christ re-stores the light! Wisdom descends to heal the blind, And chase the dark-ness of the mind.
 2. Our guilt-y souls are drown'd in tears Till his a-ton-ing blood appears, Then we a-wake from deep dis-tress, And sing, "The Lord our Righteousness."

3. Our ve-ry frame is mix'd with sin, His Spir-it makes our na-tures clean; Such virtues from his suffer-ings flow, At once to cleanse and pardon too.

MAYSVILLE. L. M.



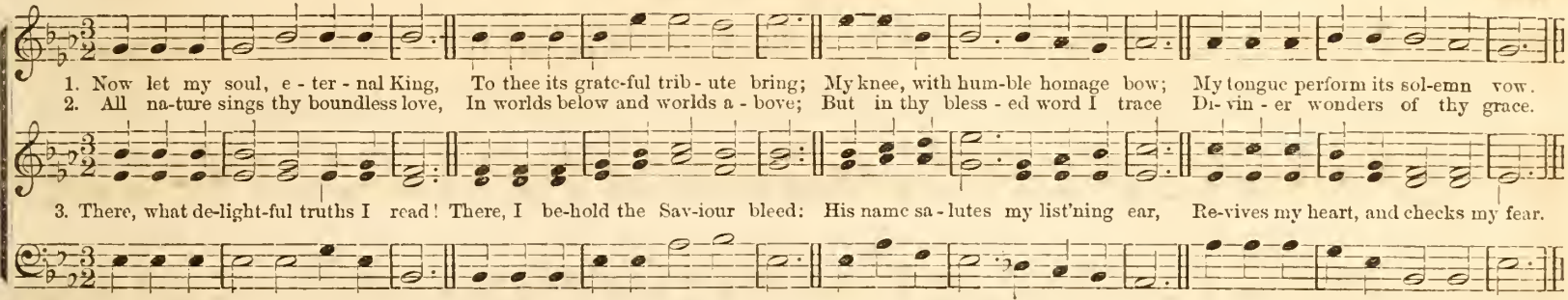
1. Praise waits in Zi-on, Lord, for thee; Thy saints a-dore thy ho-ly name, Thy creatures bend th'o-be-dient knee, And humbly thy pro-tec-tion claim.
 2. Thy hand has raised us from the dust; The breath of life thy spir-it gave; Where, but in thee, can mor-tals trust? Who, but our God, has power to save?

3. Still may thy chil-dren, in thy word, Their common trust and refuge see; O bind us to each oth-er, Lord, By one great tie—the love of thee.

CANDON. L. M.

Dr. A. B. E.

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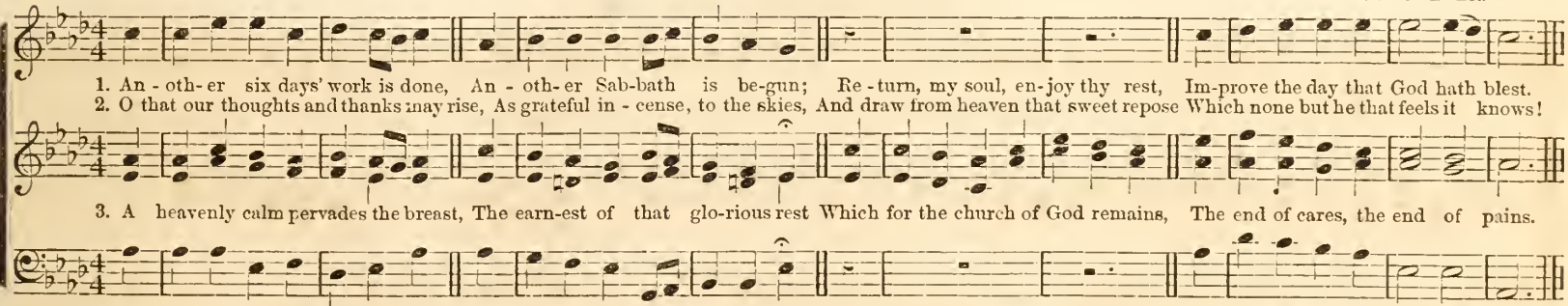


1. Now let my soul, e - ter - nal King, To thee its grate-ful trib - ute bring; My knee, with hum-ble homage bow; My tongue perform its sol-emn vow.
2. All na-ture sings thy boundless love, In worlds below and worlds a - bove; But in thy bless - ed word I trace Di- vin - er wonders of thy grace.

3. There, what de-light-ful truths I read! There, I be-hold the Sav-iour bleed: His name sa - lutes my list'ning ear, Re-vives my heart, and checks my fear.

RANDOLPH. L. M.

A. BETTEVER.

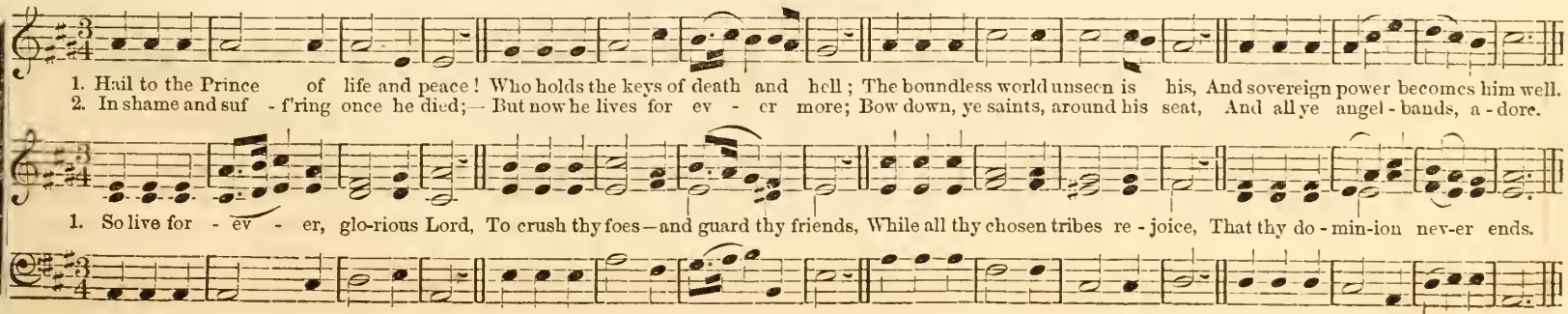


1. An - oth - er six days' work is done, An - oth - er Sab-bath is be-gun; Re - turn, my soul, en-joy thy rest, Im-prove the day that God hath blest.
2. O that our thoughts and thanks may rise, As grateful in - cense, to the skies, And draw from heaven that sweet repose Which none but he that feels it knows!

3. A heavenly calm pervades the breast, The earn-est of that glo-rious rest Which for the church of God remains, The end of cares, the end of pains.

OTTAWA. L. M.

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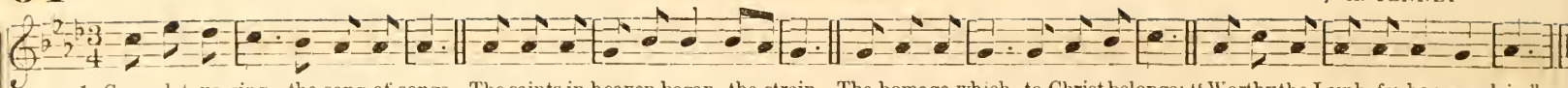


1. Hail to the Prince of life and peace! Who holds the keys of death and hell; The boundless world unseen is his, And sovereign power becomes him well.
2. In shame and suf - f'ring once he died; - But now he lives for ev - er more; Bow down, ye saints, around his seat, And all ye angel - bands, a - dore.

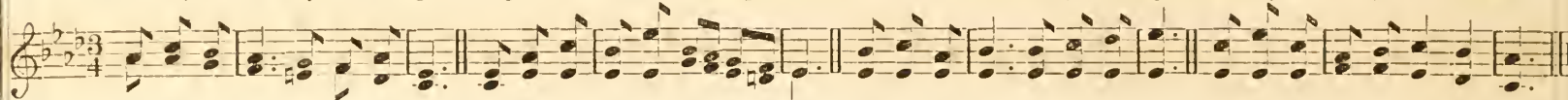
1. So live for - ev - er, glo-rious Lord, To crush thy foes - and guard thy friends, While all thy chosen tribes re - joice, That thy do - min-ion nev-er ends.

LACONIA. L. M.

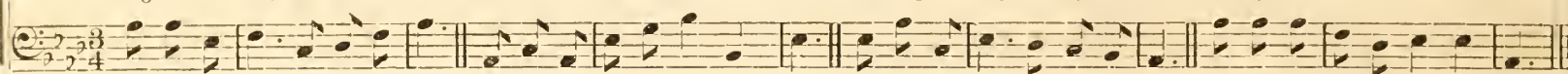
J. H. TENNEY



1. Come, let us sing the song of songs—The saints in heaven began the strain—The homage which to Christ belongs; "Worthy the Lamb, for he was slain."
 2. To him, enthroned by fil-ial right, All pow'r in heav'n and earth proclaim, Hon-or, and ma-jes-ty, and might, "Worthy the Lamb, for he was slain."

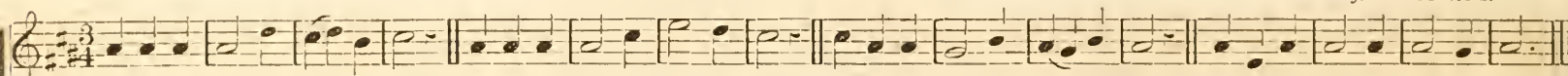


3. Long as we live, and when we die, And while in heaven with him we reign, This song our song of songs shall be; "Worthy the Lamb, for he was slain."

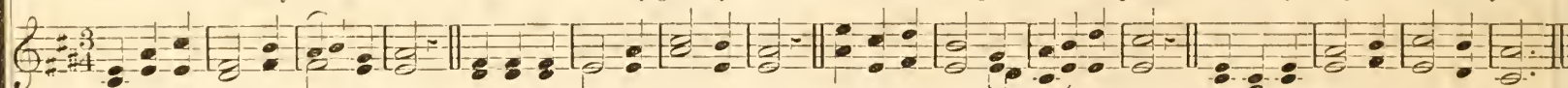


ENTREATY. L. M.

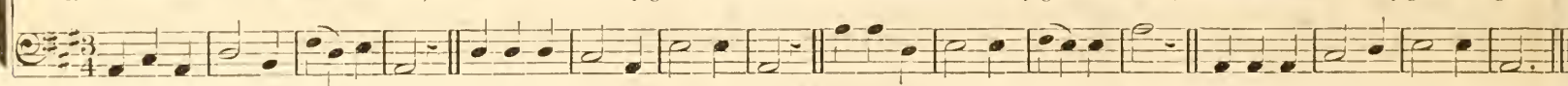
J. E. HOPKINS.



1. Stay, thou in-sult-ed Spir-it, stay, Though I have done thee such des-pite; Cast not a sin-ner quite a-way, Nor take thy ev-er-last-ing flight.
 2. Tho' I have steel'd my stub-born heart, And still shook off my guil-ty fears; And vexed, and urged thee to de-part, For ma-ny long, re-bel-lious years.

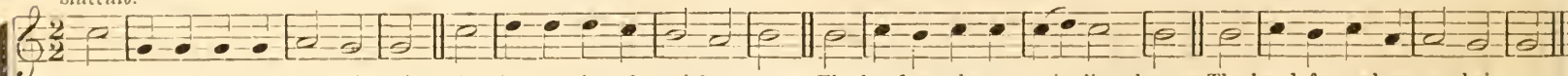


3. Tho' I have most un-faith-ful been, Of all who e'er thy grace re-ceiv'd! Ten thousand times thy goodness seen; Ten thousand times thy goodness griev'd.

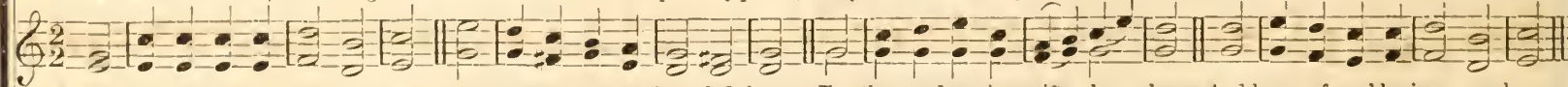


MEDCALF. L. M.

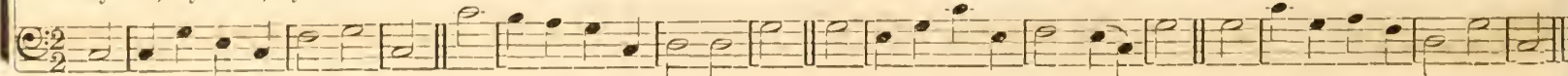
J. H. TENNEY.

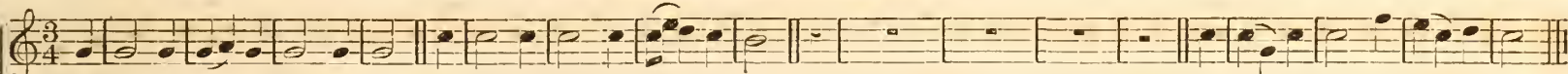
Staccato.

1. Great God! let all my tune-ful pow'rs A-wake, and sing thy mighty name; Thy hand re-olves my cir-cling hours—Thy hand, from whence my being came.
 2. Sea-sons and moons, still rolling round In beauteous order speak thy praise; And years, with smiling mer-cy crown'd, To thee success-ive hon-ors raise.



3. My life, my health, my friend I owe, All to thy vast, un-bounded love; Ten thousand precious gifts be-low, And hope of nobler joys a-bove.

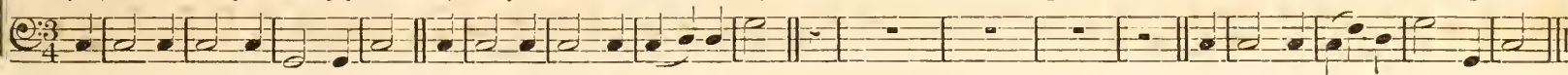




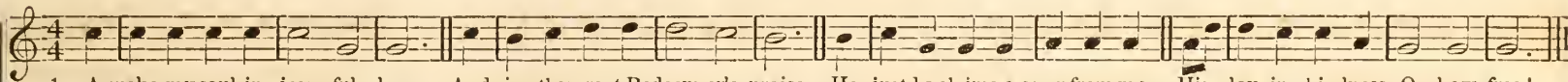
1. Lord, how se-cure and blest are they Who feel the joys of pardon'd sin; Should storm and wrath shake earth and sea, Their minds have heav'n and peace within.
2. The day glides sweetly o'er their heads, Made up of in-no-ence and love; And soft, and si-lent as the shades, Their nightly min-utes gen-tly move.



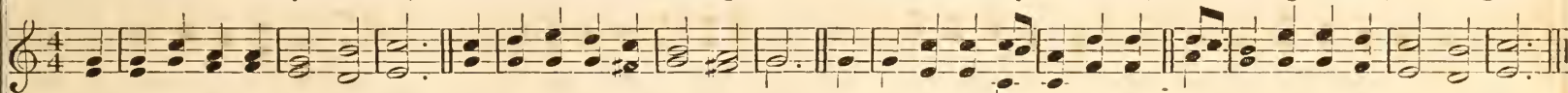
3. Quick as their thoughts, their joys come on, But fly not half so swift a-way: Their souls are ev-er bright as noon, And calm as sun-mer evenings be.



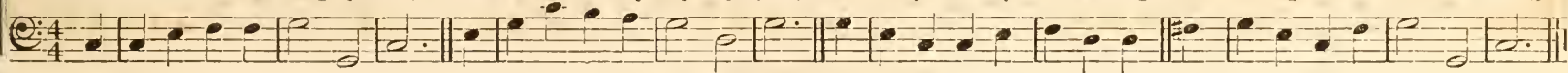
COLUMBIANA. L. M.



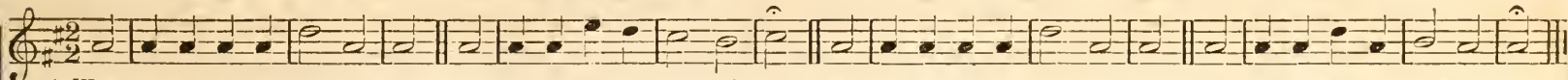
1. A-wake, my soul, in joy-ful lays, And sing thy great Redeem-er's praise; He just-ly elaims a song from me, His lov-ing kindness, O how free!
2. He saw me ru-ined by the fall, Yet loved me notwithstand-ing all; He saved me from my lost es-tate, His lov-ing kindness, O how great!



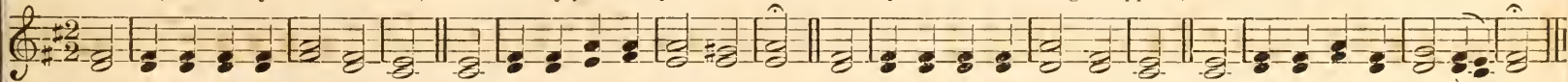
3. Tho' numerous hosts of mighty foes, Tho' earth and hell my way op-pose, He safe-ly leads my soul a-long, His lov-ing kindness, O how strong!



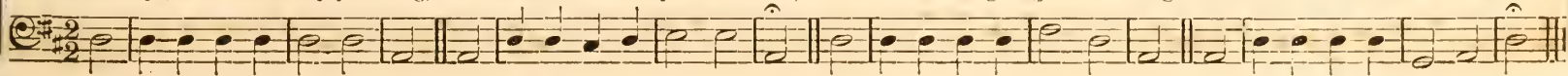
EUPHRATES. (Or Hall.) L. M.



1. When we, our wea-ry limbs to rest, Sat down by proud Euphra-tes' stream, We wept with doleful thoughts opprest, And Zi-on was our moun-ful theme.



2. Our harps, that when with joy we sung, Were wont their tuneful part to bear, With si-lent strings neglect-ed hung On wil-low trees that withered there.



PENNSYLVANIA. L. M.

Dr. A. BROOKS EVERETT.

1. Come, dearest Lord, and bless this day, Come bear our thoughts from earth away; Now let our no-blest pas-sions rise With ar-dor to their na-tive skies.

2. Come, Ho-ly Spir-it, all di-vine, With rays of light up-on us shine; And let our wait-ing souls be blest, On this sweet day of sa-cred rest.

3. Then, when our Sabbaths here are o'er, And we ar-rive on Canaan's shore, With all the ransom'd, we shall spend A Sab-bath which shall nev-er end.

ROBISON. L. M.

E. A. BROOKS.

1. Je-sus, and shall it ev-er be, A mor-tal man a-shamed of thee? A-shamed of thee, whom angels praise, Whose glories shine thro' endless days!

2. A-shamed of Je-sus! Yes, I may, When I've no guilt to wash a-way, No tear to wipe, no good to crave, No fears to quell, no soul to save.

3. Till then—nor is my boast-ing vain—Till then, I boast a Sav-iour slain: And O may this my glo-ry be, That Christ is not a-shamed of me.

DUPUYTREN. L. M.

*

1. Come, O my soul, in sa-cred lays, Attempt thy great Creator's praise; But, O, what tongue can speak his fame! What verse can reach the lofty theme!

2. En-throned a-mid the ra-diant spheres, He glo-ry like a gar-ment wears; To form a robe of light di-vine, Ten thousand suns around him shine.

3. Raised on de-vo-tion's lof-ty wing, Do thou, my soul, his glories sing; And let his praise em-ploy thy tongue Till listening worlds shall join the song.

ALCONE. L. M.

DR. A. B. EVERETT.

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1. Great God, indulge my hum-ble elaim; Thou art my hope, my joy, my rest; The glo-ries that eom-pose thy name Stand all en-gaged to make me blest.

2. Thou great and good, thou just and wise, Thou art my Fa-ther and my God; And I am thine, by sa-cred ties, Thy son, thy servant, bought with blood.

3. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the rem-nant of my days.

ROSADALIS. L. M.

J. M. WIMER.

1. Stand up, my soul, shake off thy fears, And gird the gos-pel ar-mor on; March to the gates of end-less joy, Where Je-sus, thy great Captain's gone.

2. Hell and thy sins re-sist thy course; But hell and sin are vanquished foes; Thy Je-sus nailed them to the cross, And sung the tri-umph when he rose.

3. Then let my soul march boldly on— Press forward to the heavenly gate; There peace and joy e-ter-nal reign, And glitt'ring robes for conqu'rors wait.

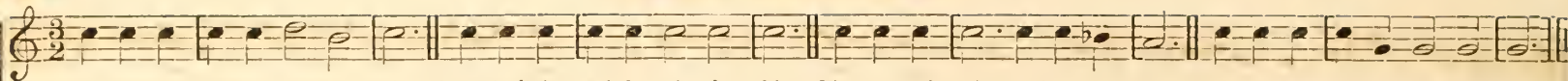
CLARK. L. M.

E. A. BROOKS.

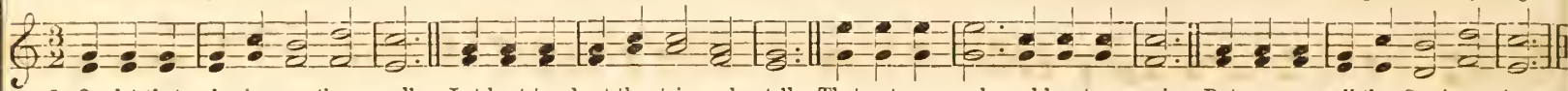
1. I hear a voice that comes from far, From Cal-va-ry it sounds a-broad; It soothes my soul, and calms my fear, It speaks of pardon bought with blood.

2. And is it true that ma-ny fly The sound that bids my soul re-joice, And rather choose in sin to die, Than turn an ear to mer-cy's voice?

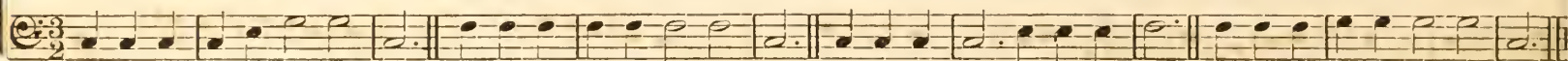
3. A-las for those!—the day is near When mercy will be heard no more; Then will they ask, in vain, to hear The voice they would not heed before.



1. Soon may the last, glad song a - rise Through all the myriads of the skies—That song of tri - umph which records That all the earth is now the Lord's.
2. Let thrones, and powers, and kingdoms, be O - bedient, migh-ty God, to thee; And o - ver land, and stream, and main, Now wave the sceptre of thy reign.



3. O, let that glo-rious an-them swell; Let host to host the tri-umph tell, That not one reb - el heart re - mains, But o - ver all the Sav-iour reigns.

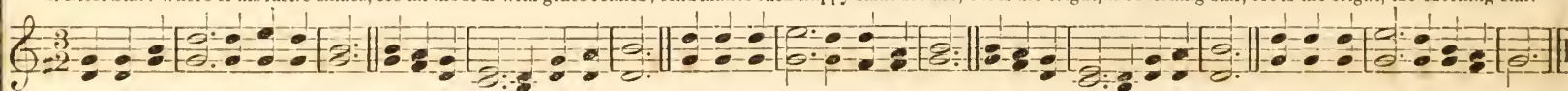


JUDSON. L. M.

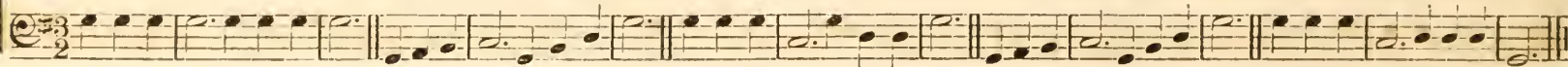
Dr. A. P. CALDERWOOD.



1. In glory bright the Saviour reigns, And endless grandeur there sustains : We view his beams, and from afar Hail him the bright, the Morning-star, Hail him the bright, the Morning-star.
2. Blest Star! where'er his lustre shines, He all the soul with grace refines ; And makes each happy saint declare, He is the bright, the Morning-star, He is the bright, the Morning star.

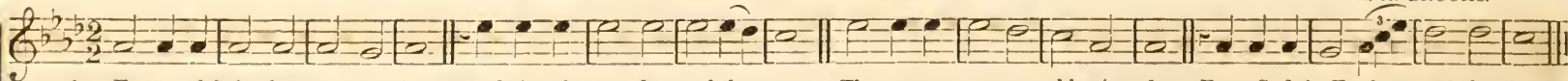


3. Sweet Star! his influence is di - vine ; Life, peace, and joy, attending shine ; Death, hell, and sin, before him flee ; The bright, the Morning-star is he, The bright, the Morning-star is he.

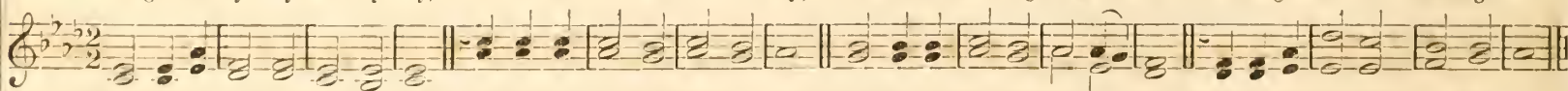


SWANK. L. M.

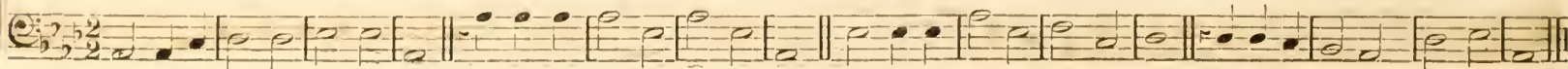
F. A. BROOKS.



1. E - ter - nal Spir - it, we con - fess, And sing the won - ders of thy grace; Thy power conveys our blessings down From God the Fa - ther, and the Son.
2. Enlightened by thy heavenly ray, Our shades and darkness turn to day; Thine inward teachings make us know Our danger and our re - fuge too.



3. The troubled conscience knows thy voice; Thy cheering words awake our joys; Thy words al - lay the stormy wind, And calm the sur - ges of the mind.



With Energy.

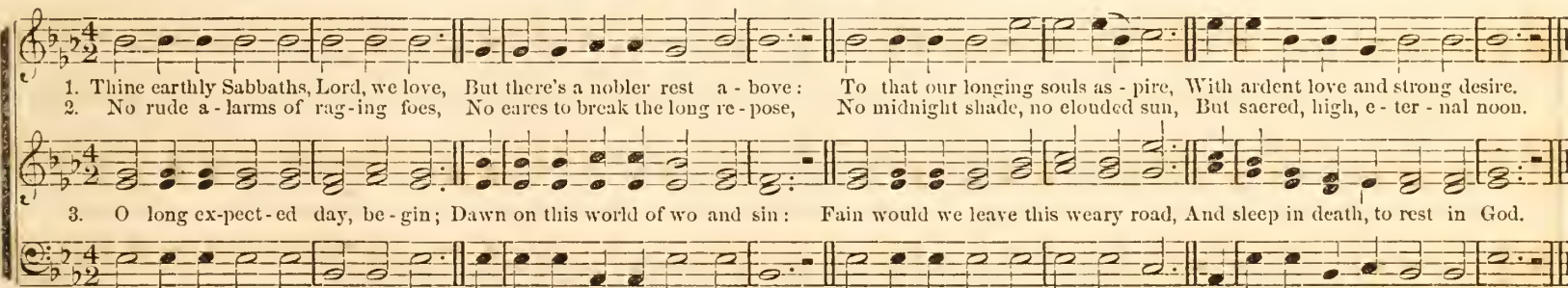


1. Bless, O my soul, the liv - ing God; Call home thy thoughts that rove abroad; Let all the powers within me join In work and worship so di - vine.
2. Bless, O my soul, the God of grace; His favors claim thy high - est praise; Let not the wonders he hath wrought Be lost in si - lence, and for - got.

3. Let every land his power confess; Let all the earth a - dore his grace; My heart and tongue, with rapture join In work and worship so di - vine.

EDGEWOOD CHANT. L. M.

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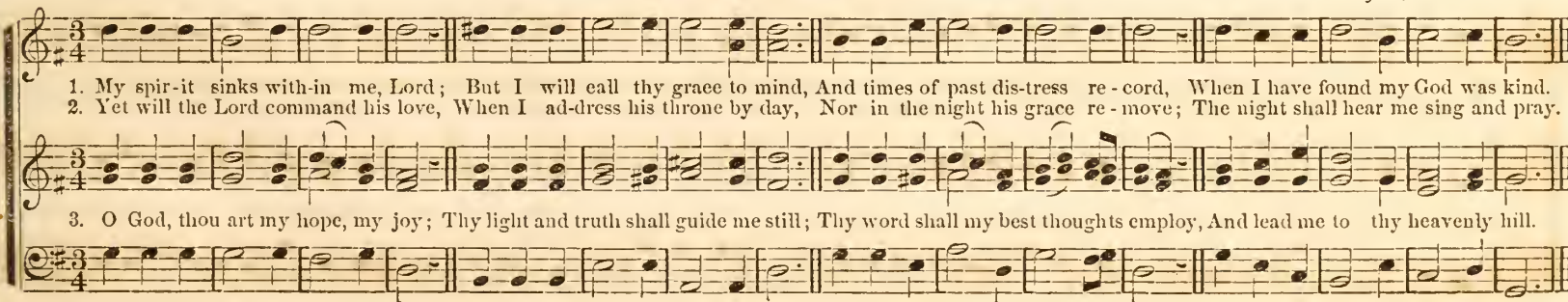


1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove: To that our longing souls as - pire, With ardent love and strong desire.
2. No rude a - larms of rag - ing foes, No cares to break the long re - pose, No midnight shade, no clouded sun, But sacred, high, e - ter - nal noon.

3. O long ex - pect - ed day, be - gin; Dawn on this world of wo and sin: Fain would we leave this weary road, And sleep in death, to rest in God.

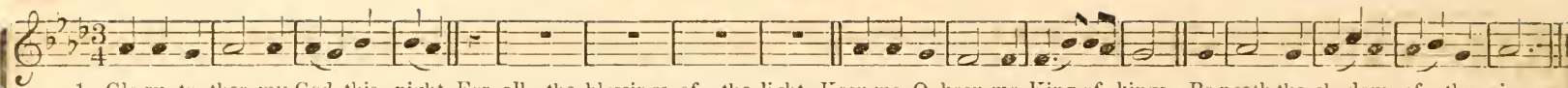
SPOTTSYLVANIA. L. M.

J. D. HUNT.



1. My spir - it sinks with - in me, Lord; But I will call thy grace to mind, And times of past dis - tress re - cord, When I have found my God was kind.
2. Yet will the Lord command his love, When I ad - dress his throne by day, Nor in the night his grace re - move; The night shall hear me sing and pray.

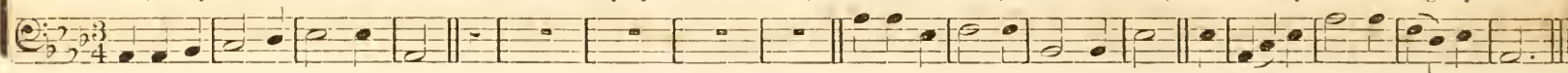
3. O God, thou art my hope, my joy; Thy light and truth shall guide me still; Thy word shall my best thoughts employ, And lead me to thy heavenly hill.



1. Glo-ry to thee, my God, this night, For all the blessings of the light: Keep me, O keep me, King of kings, Be-neath the shadow of thy wings.
 2. Forgive me, Lord, for thy dear son, The ills which I this day have done; That with the world, myself, and thee, I ere I sleep, at peace may be.



3. Lord, let my heart for-ev - er share The bliss of thy pa - ter - nal care; 'Tis heav'n on earth, 'tis heav'n a-bove, To see thy face and sing thy love.

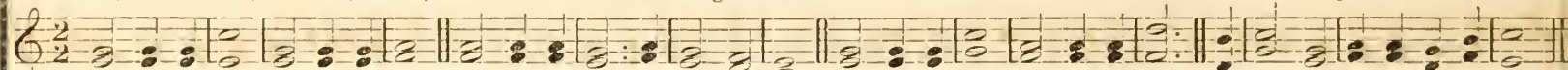


JUNIATA. L. M.

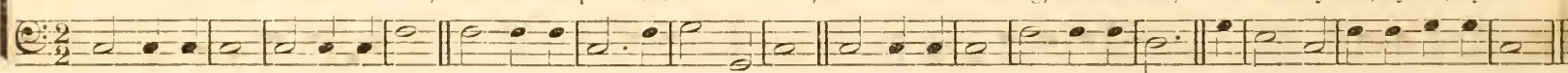
ASA BETTEVER.



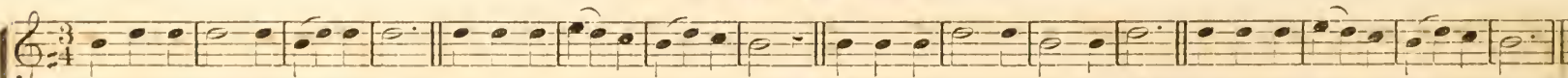
1. When I sur-vey the wondrous cross On which the Prince of glo - ry died, My rich-est gain I count but loss, And pour contempt on all my pride.
 2. See, from his head, his hands, his feet, Sor-row and love flow min-gled down: Did e'er such love and sor-row meet, Or thorns compose so rich a crown.



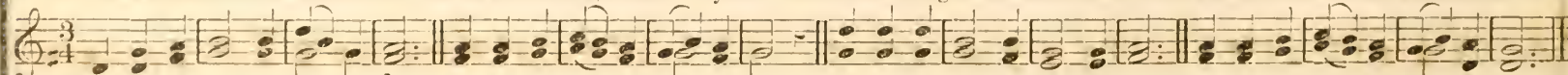
3. Were the whole realm of na-ture mine, That were a pre - sent far too small; Love so a - maz - ing, so di - vine, Demands my soul, my life, my all.



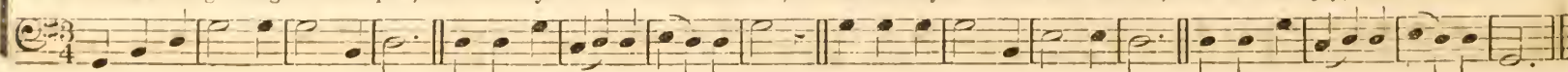
VOSS. L. M.



1. How blest the sa - cred tie that binds, In sweet communion, kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes, are one!
 2. To each the soul of each how dear! What tender love, what ho - ly fear! How doth the generous flame with-in Refine from earth, and cleanse from sin!



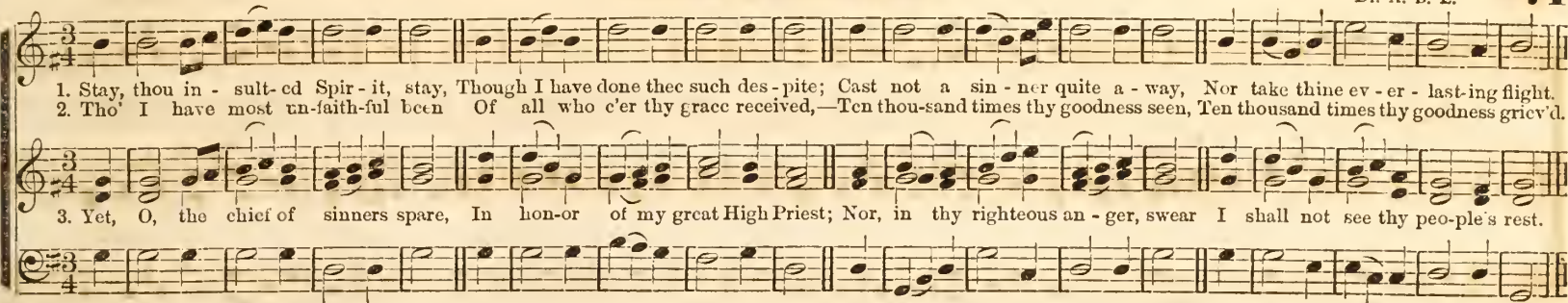
3. Nor shall the glowing flame ex-pire, When dim-ly burns frail na-ture's fire; Then shall they meet in realms a - bove, A heav'n of joy, a heav'n of love.



TRUAX. L. M.

Dr. A. B. E.

71

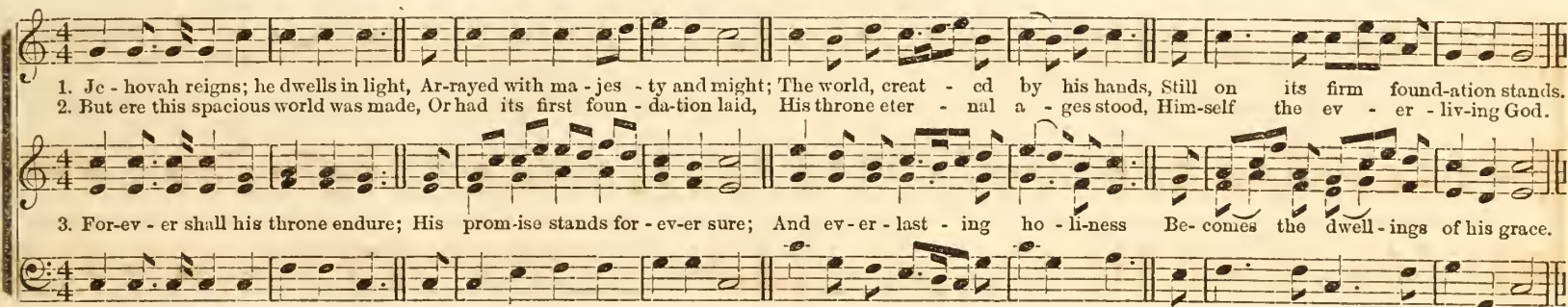


1. Stay, thou in - sult - ed Spir - it, stay, Though I have done thee such des - pite; Cast not a sin - ner quite a - way, Nor take thine ev - er - last - ing flight.
2. Tho' I have most un - faith - ful been Of all who e'er thy grace received, — Ten thou - sand times thy goodness seen, Ten thousand times thy goodness griev'd.

3. Yet, O, the chief of sinners spare, In hon - or of my great High Priest; Nor, in thy righteous an - ger, swear I shall not see thy peo - ple's rest.

MUNICH. L. M.

*

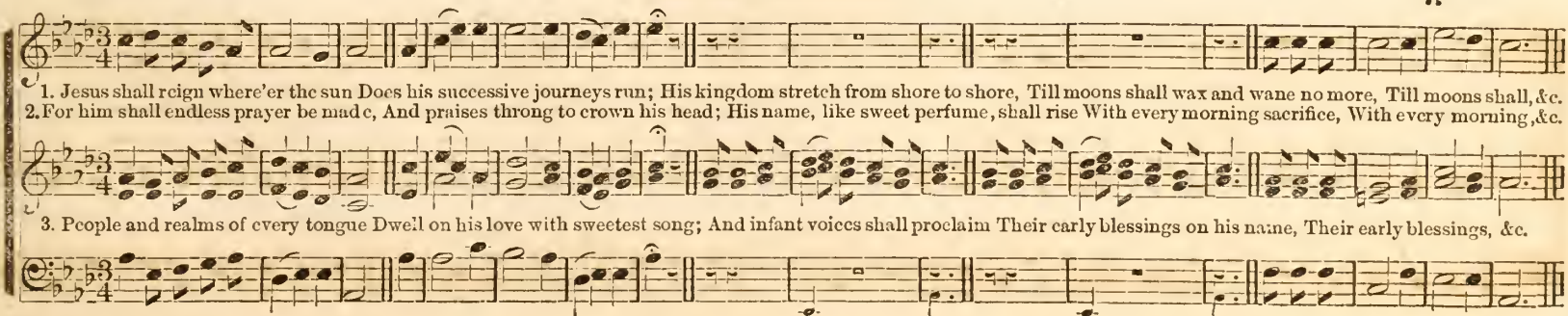


1. Je - hovah reigns; he dwells in light, Ar - rayed with ma - jes - ty and might; The world, creat - ed by his hands, Still on its firm found - a - tion stands.
2. But ere this spacious world was made, Or had its first foun - da - tion laid, His throne eter - nal a - ges stood, Him - self the ev - er - liv - ing God.

3. For - ev - er shall his throne endure; His prom - ise stands for - ev - er sure; And ev - er - last - ing ho - li - ness Be - comes the dwell - ings of his grace.

MORNING STAR. L. M.

*



1. Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more, Till moons shall, &c.
2. For him shall endless prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With every morning sacrifice, With every morning, &c.

3. People and realms of every tongue Dwell on his love with sweetest song; And infant voices shall proclaim Their early blessings on his name, Their early blessings, &c.

1. O God, my God, my all thou art: Ere shines the dawn of ris-ing day, Thy sov'reign light with-in my heart, Thy all - en - liv'ning power display.
 2. More dear than life it - self, thy love My heart and tongue shall still employ; Aud to declare thy praise will prove My peace, my glo-ry, and my joy.

3. In blessing thee with grate-ful songs, My hap - py life shall glide a-way; The praise that to thy Name be-longs, Hour-ly, with lifted hands, I'll pay.

IDA. L. M.

DR. A. B. EVERETT.

In an earnest, persuasive manner.

1. Has-ten, O sin-ner, to be wise, And stay not for to-morrow's sun; The lon-ger Wis-dom you des-pise, The hard-er is she to be won.
 2. O! hasten mer-cy to im-plore, Aud stay not for to-morrow's sun; For fear thy sea-son should be o'er, Be - fore this evening's course be run.

3. Has-ten, O sin-ner, to re-turn, And stay not for to-morrow's sun; For fear thy lamp should fail to burn, Be - fore the need-ful work is done.

BRODY. L. M.

DR. A. B. EVERETT.

Moderato.

1. How sweet the hour of closing day, When all is peace-ful and se-re-ne, And when the sun, with cloudless ray, Sheds mellow lus-tre o'er the scene.
 2. Such is the Christian's parting hour; So peace-ful-ly he sinks to rest; When faith, endued from heav'n with pow'r, Sustains and cheers his languid breast.

3. Who would not wish to die like those Whom God's own Spirit deigns to bless? To sink in - to that faint re - pose, Then wake to per-fect hap - pi - ness?

FARMER. L. M.

L. C. EVERETT.

73

Moderato.

1. Lo, God is here! let us a-dore, And humbly bow be - fore his face; Let all with-in us feel his power, Let all with-in us seek his grace.
 2. Lo, God is here! Him day and night, U - nit-ed choirs of an-gels sing; To Him, enthroned a-bove all height, Heaven's host their noblest praises bring.

3. Be - ing of be - ings! may our praise Thy courts with grateful incense fill; Still may we stand be - fore thy face, Still hear and do thy sov'reign will.

SEDALIA. L. M.

✱

1. Lord, with a grieved and ach-ing heart, To thee I look, to thee I cry; Sup-ply my wants; thy grace im-part: O hear an humble prisoner's sigh!
 2. On my sad heart the bur - den lies; No human pow'r can ease the load; My num'rous sins a - gainst me rise, And far remove me from my God.

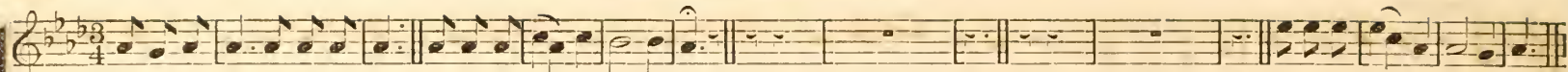
3. Break, break, O Lord, these tyrant chains, And set the struggling captive free; Redeem from ev - er - last - ing pains, And bring me safe to heav'n and thee.

ELVERS. L. M.

✱

1. Come hither, all ye wea-ry souls, Ye heavy la-den sin-ners, come; I'll give you rest from all your toils, And raise you to my heavenly home.
 2. They shall find rest who learn of me; I'm of a meek and low-ly mind; But pas-sion ra - ges like the sea, And pride is rest-less at the wind.

3. Je - sus, we come at thy command; With faith, and hope, and humble zeal, Re-sign our spir - its to thy hand, To mould and guide us at thy will.



1. O happy saints, who dwell in light, And walk with Jesus, clothed in white; Safe landed on that peaceful shore, Where pilgrims meet to part no more, Where pilgrims meet to part, &c.
 2. Released from sorrow, toil, and strife, And welcomed to an endless life, Their souls have now begun to prove The height and depth of Jesus' love, The height and depth of Jesus' love.

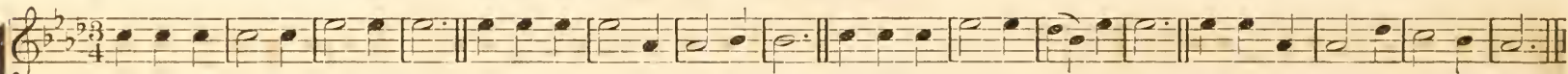


3. There, gazing on his beauteous face, They tell the wonders of his grace, And, while they sing with rapture sweet, They bow, adoring, at his feet, They bow, adoring, at his feet.

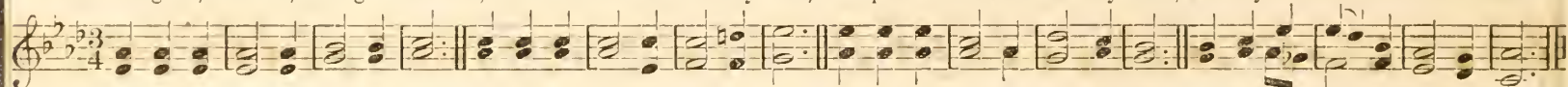


JARED. L. M.

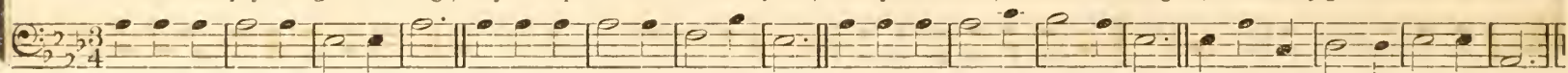
DR. A. B. EVERETT.



1. Great Rul-er of the earth and skies, A word of thine al-mighty breath Can sink the world, or bid it rise: Thy smile is life, thy frown is death.
 2. Thou good, and wise, and righteous Lord, All move subservient to thy will; And peace and war a-wait thy word, And thy sub-lime de-crees ful-fill.

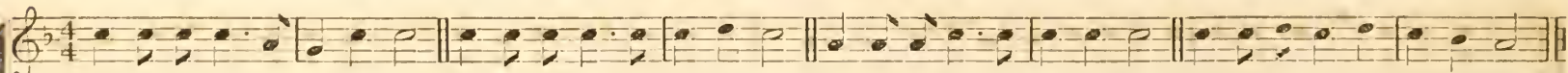


3. To thee we pay our grate-ful songs, Thy kind protec-tion still im-plore; O may our hearts, and lives and tongues, Confess thy goodness and a-dore.

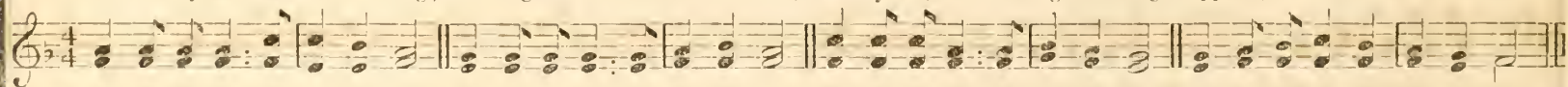


SNIVELY. L. M.

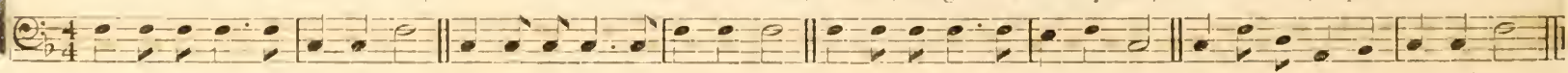
E. A. BROOKS.



1. Thou man of griefs, re-member me, Who nev-er canst thy-self for-get, Thy last mys-te-rious ag-o-o-ny, Thy fainting pangs and bloody sweat!
 2. To thee my last dis-tress I bring; The heighten'd fear of death I find; The tyrant, bran-dish-ing his sting, Appears, and hell is close be-hind.



3. I dread that aw-ful death a-lone, That endless ban-ish-ment from thee; O save, and give me to thy Son, Who trembled, wept, and bled for me.



PLAYFORD. L. M.

Dr. A. BROOKS EVERETT.

75

1. When on the cross my Lord I see, Bleed-ing to death for wretched me; Sa-tan and sin can no more move, For I am all transformed to love.
 2. Come, sinners, view the Lamb of God, Wounded, and dead, and bath'd in blood! Be-hold his side, and ven-ture near, The well of end-less life is here.
 3. Here I for-get my cares and pains; I drink, yet still my thirst remains; On-ly the foun-tain head a-bove, Can sat-is-fy the thirst of love.

ALTON. L. M.

A. BETTEVER.

1. What shall the dy-ing sin-ner do That seeks re-lief for all his woe? Where shall the guilty conscience find Ease for the tor-ment of the mind.
 2. In vain we search, in vain we try, Till Je-sus brings his gos-pel nigh! 'Tis there such power and glory dwell, As saves re-bell-i-ous souls from hell.
 3. This is the pil-lar of our hope, That bears our fainting spir-its up; We read the grace, we trust the word, And find sal-va-tion in the Lord.

EVA. L. M.

Dr. A. B. EVERETT.

1. She sleeps in Je-sus—peace-ful rest— No mortal strife invades her breast; Nor pain, nor sin, nor anxious care Can reach the silent slumb'rer there.
 2. She sleeps in Je-sus—soon to rise—When the last trump shall rend the skies; Then burst the fetters of the tomb, To wake in full im-mor-tal bloom.
 3. She sleeps in Je-sus—cease thy grief; Let this af-ford thee sweet relief—That, freed from death's triumphant reign, In heaven she will live a-gain.

1. An-oth - er six days' work is done, An-oth - er Sabbath is be-gun; Re-turn, my soul, en - joy thy rest, Improve the day thy God hath blessed.

2. O that our thoughts and thanks may rise, As grateful in-cense to the skies; And draw from heav'n that sweet repose, Which none but he that feels it knows.

3. This heaven-ly calm within the breast, Is the dear pledge of glorious rest, Which for the church of God re-mains, The end of cares, the end of pains.

HALLEN. L. M. (" 'Tis finished.")



1. "'Tis finished!" so the Sav - iour cried, And meekly bow'd his head and died. 'Tis finished! yes, the race is run, The bat-tle fought, the victory won.

2. 'Tis finished!" this his dy - ing groan, Shall sins of deepest hue a - tone, And millions be redeemed from death, By Je - sus' last, ex - pir - ing breath.

3. 'Tis finished! let the joy - ful sound Be heard thro' all the na - tions round; 'Tis finished! let the triumph rise, And swell the chorus of the skies.

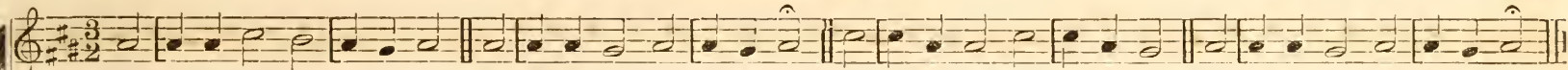
BRIGHTON. L. M.

DR. A. BROOKS EVERETT.

1. How sweetly flowed the gos-pel sound From lips of gen - tle - ness and grace, When listening thousands gathered round, And joy and gladness filled the place!

2. From heav'n he came, of heav'n he spoke, To heav'n he led his followers' way; Dark clouds of gloo-my night he broke, Un - veil - ing an im - mor-tal day.

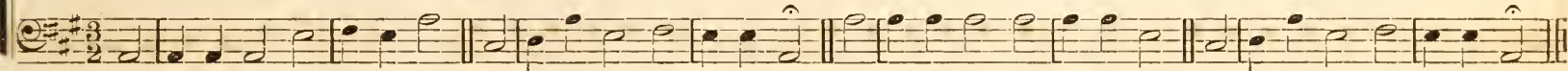
3. Come, wanderers, to my Father's home; Come, all ye wea-ry ones, and rest; Yes, sa - cred Teacher, we will come, O - bey thee, love thee, and be blest.



1. O Thou, to whose all-searching sight The darkness shineth as the light, Search, prove my heart, it pants for thee, O burst these bonds, and set it free.
 2. When rising floods my soul o'erflow,—When sinks my heart in waves of wo,—Je-sus, thy time-ly aid im-part, And raise my head, and cheer my heart.

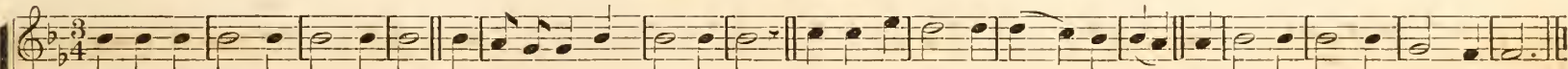


3. If rough and thorny be the way, My strength proportion to my day; Till toil, and grief, and pain shall cease, Where all is calm, and joy, and peace.

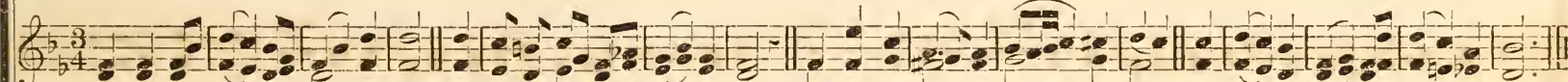


McKENZIE. L. M.

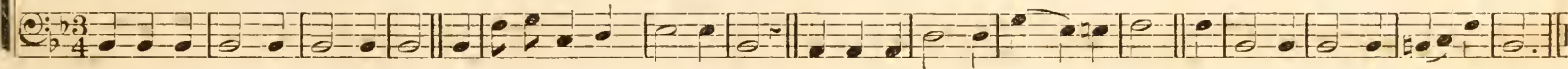
DR. A. B. EVERETT.



1. O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with an - gry look, But blot their mem'ry from thy book.
 2. Cre-ate my na - ture pure with-in, And form my soul a - verse to sin; Let thy good Spir-it ne'er de-part, Nor hide thy presence from my heart.

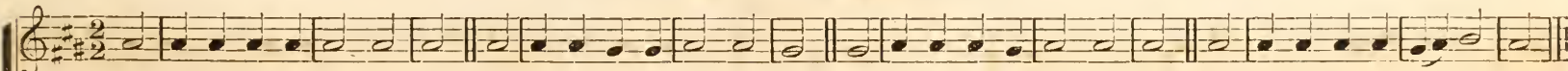


3. I can-not live with-out thy light, Cast out and banished from thy sight; Thy ho-ly joys, my God, re-store, And guard me that I fall no more.

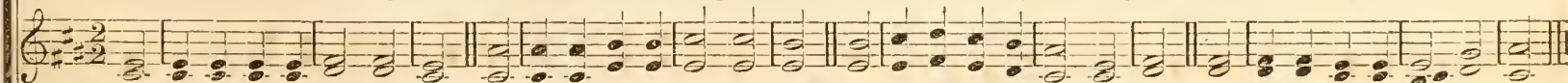


CARY. L. M.

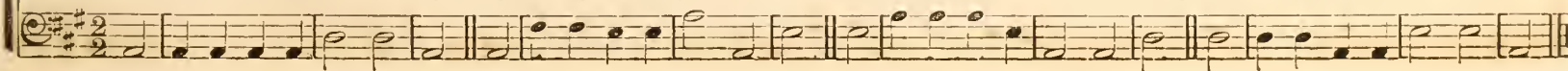
DR. A. B. EVERETT.



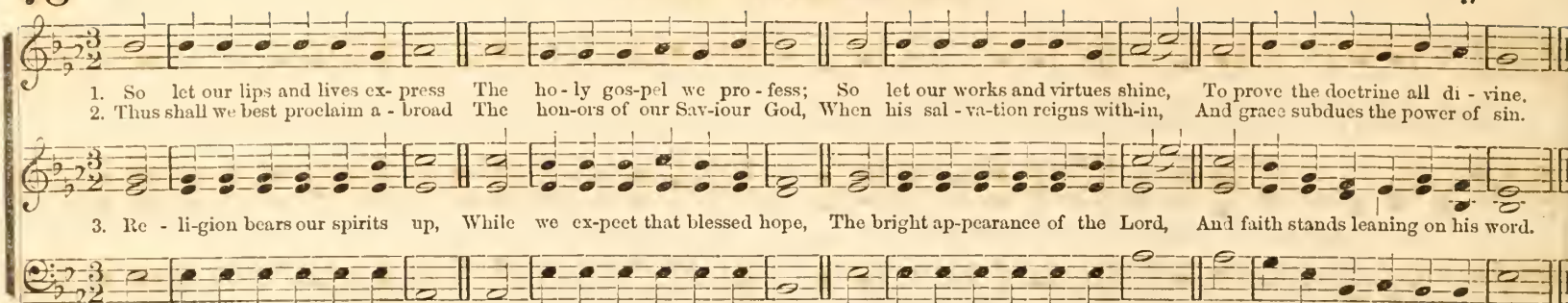
1. God in his tem-ple let us meet; Low on our knees before him bend; Here hath he fixed his mer-cy - seat; Here on his Sabbaths we at-tend.
 2. A - rise in - to thy rest-ing-place, Thou, and thine ark of strength, O Lord! Shine thro' the vail, we seek thy face; Speak, for we hearken to thy word.



3. With righteousness thy saints ar-ray; Joy-ful thy chosen peo-ple be; Let those who teach and those who pray—Let all be ho-li-ness to thee.



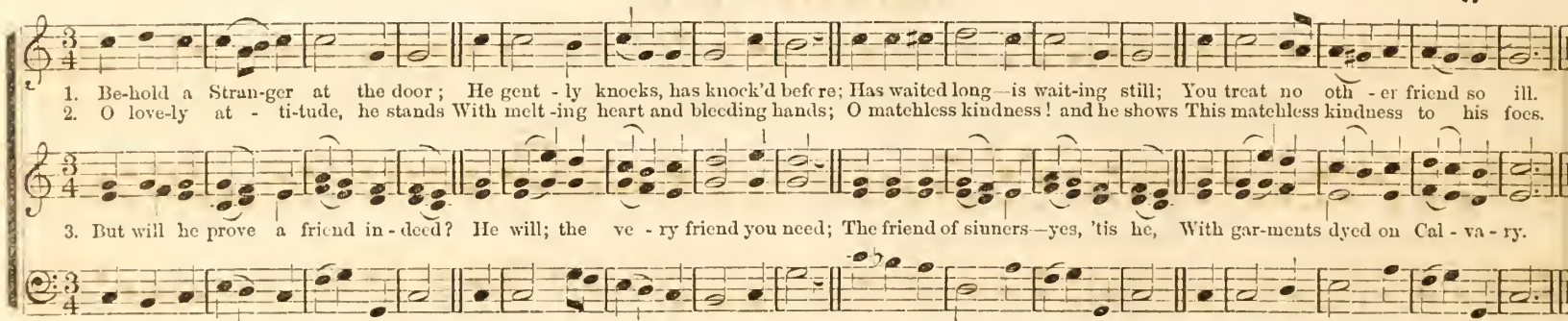
POTTERY CHANT. L. M.

1. So let our lips and lives ex-press The ho-ly gos-pel we pro-fess; So let our works and virtues shine, To prove the doctrine all di-vine.
 2. Thus shall we best proclaim a-broad The hon-ors of our Sav-iour God, When his sal-va-tion reigns with-in, And grace subdues the power of sin.

3. Re-li-gion bears our spirits up, While we ex-pect that blessed hope, The bright ap-pearance of the Lord, And faith stands leaning on his word.

CELSUS. L. M.

1. Be-hold a Stran-ger at the door; He gent-ly knocks, has knock'd be-fore; Has wait-ed long—is wait-ing still; You treat no oth-er friend so ill.
 2. O love-ly at-ti-tude, he stands With melt-ing heart and bleed-ing hands; O match-less kindness! and he shows This match-less kindness to his foes.

3. But will he prove a friend in-deed? He will; the ve-ry friend you need; The friend of sinners—yes, 'tis he, With gar-ments dyed on Cal-va-ry.

BEAUFORT. L. M. Double.

L. C. EVERETT.

D. C.



FINE.

{ He dies, the Friend of sinners dies! Lo! Salem's daughters weep around; }
 { A solemn darkness veils the skies; A sudden trembling shakes the ground. } 2. Come, saints, and drop a tear or two, For Him who groaned beneath your load;

He shed a thousand drops for you, A thousand drops of richest blood.

1. Let ev - er - last - ing glo - ries crown Thy head, my Sav - iour and my Lord: Thy hands have brought salvation down, And writ the blessings in thy word.

2. In vain the trembling conscience seeks Some solid ground to rest up - on; With long des - pair the spir - it breaks, Till we ap - ply to Christ a - lone.

3. How well thy bless - ed truths a - gree! How wise and ho - ly thy commands! Thy promis - es, how firm they be; How firm our hope and comfort stands!

OTT. L. M.

DR. A. B. EVERETT.

1. Show pi - ty, Lord, O Lord, for - give; Let a re - pent - ing reb - el live. Are not thy mer - cies large and free? May not a sin - ner trust in thee?

2. O wash my soul from ev - ery sin, And make my guilt - y conscience clean; Here on my heart the burden lies, And past of - fen - ces pain my eyes.

3. Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there,—Some sure support against despair.

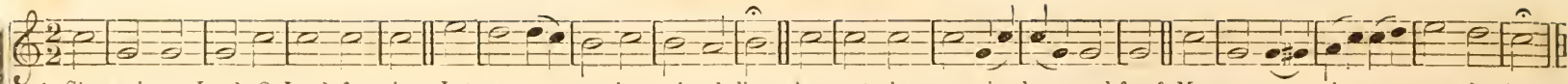
ALDIE. L. M.

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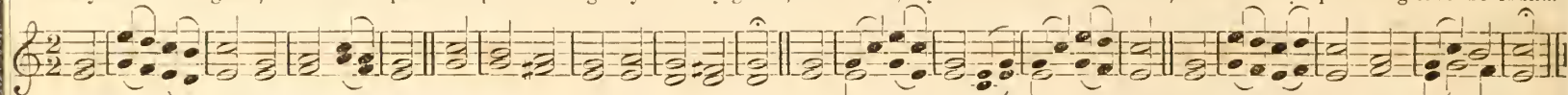
1. How blest the sacred tie that binds, In sweet communion, kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one.

2. To each the soul of each how dear! What ten - der love, what ho - ly fear! How doth the generous flame within Refine from earth, and cleanse from sin!

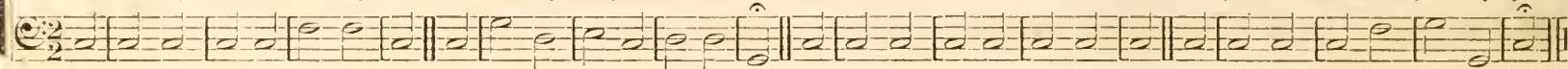
3. Nor shall the glowing flame ex - pire, When dim - ly burns frail na - ture's fire; Then shall they meet in realms a - bove, A heav'n of joy, a heav'n of love.



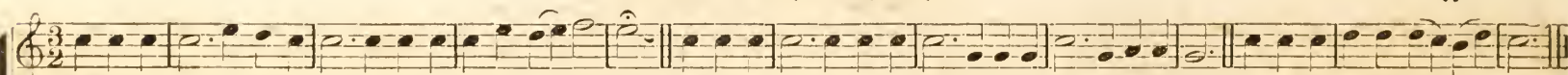
1. Show pit-y, Lord; O Lord, for-give; Let a re-pent-ing reb-el live; Are not thy mer-cies large and free? May not a sin-ner trust in thee?
 2. My crimes are great, but can't surpass The power and glo-ry of thy grace; Great God, thy nature hath no bound; So let thy pard'ning love be found.



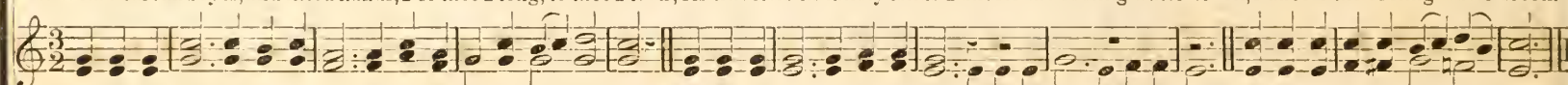
3. O, wash my soul from ev-ery sin, And make my guilty conscience clean; Here, on my heart the bur-den lies, And past of-fence-es pain my eyes.



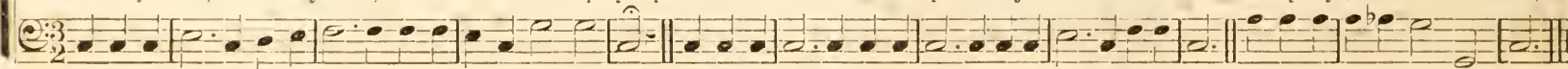
BASTON. L. M.



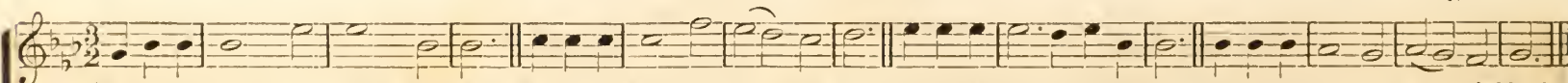
1. Great God, indulge my humble claim; Be thou my hope, my joy, my rest; The glories that compose thy name Stand all engaged to make me blest, Stand all engaged, &c.
 2. With heart and eyes, and lifted hands, For thee I long, to thee I look; As travelers in thirsty lands Pant for the cooling water-brook, Pant for the cooling water-brook.



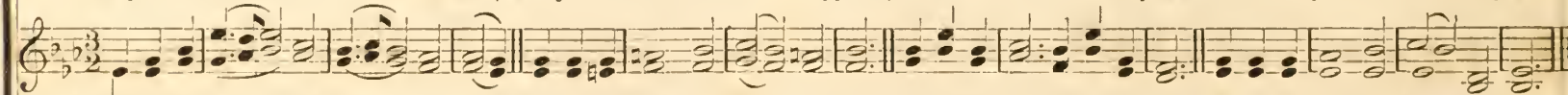
3. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice. And fill the remnant of my days, And fill the remnant, &c.



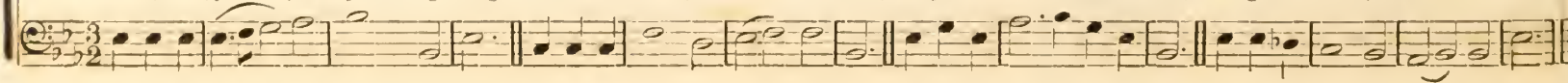
ZURICH. L. M.



1. He lives! the great Re-deem-er lives! What joy the blest as-sur-ance gives! And now before his Father, God, He pleads the merits of his blood.
 2. Re-peat-ed crimes a-wake our fears, And justice armed with frowns appears; But in the Saviour's lovely face Sweet mercy smiles, and all is peace.



3. Hence, then, ye dark, des-pair-ing thoughts! Above our fears, a-bove our faults, His powerful intercessions rise; And guilt recedes, and ter-ror dies.



ADA. L. M.

B. H. EVERETT.

81

1. O that my load of sin were gone! O that I could at last sub-mit, At Je-sus' feet to lay it down! To lay my soul at Je-sus' feet!
 2. Fain would I learn of thee, my God, Thy light and ea-sy bur-den prove; The cross, all stain'd with hallow'd blood, The la-bor of thy dy-ing love.

3. Come, Lord, the drooping sin-ner cheer, Nor let thy char-iot wheels de-lay; Ap-pear, in my poor heart ap-pear! My God, my Sav-iour, come a-way!

STETTINIUS. L. M.

L. C. EVERETT.

1. Soon may the last glad song a-rise Thro' all the myriads of the skies—That song of tri-umph which re-cords That all the earth is now the Lord's.
 2. Let thrones, and powers, and kingdoms be O-bedient, mighty God, to thee; And o-ver land, and stream, and main, Now wave the scep-tre of thy reign.

3. O, let that glo-rious an-them swell; Let host to host the tri-umph tell, That not one reb-el heart re-mains, But o-ver all the Sav-iour reigns.

ALSACE. L. M.

*

1. Bless, O my soul, the liv-ing God: Call home thy tho'ts that rove a-broad; Let all the powers within me join In work and worship so di-vine.
 2. 'Tis he, my soul, that sent his Son To die for crimes that thou hast done: He owns the ransom, and for-gives The hour-ly fol-lies of our lives.

3. Let eve-ry land his power confess; Let all the earth a-dore his grace: My heart and tongue with rapture join In work and worship so di-vine.

1. Awake, my soul, in joyful lays, And sing thy great Redeemer's praise; He justly claims a song from me—His loving-kindness, O how free! His loving-kindness, O, &c.

2. He saw me ruined in the fall, Yet loved me not withstanding all; He saved me from my lost estate—His loving-kindness, O how great! His loving-kindness, O how great!

3. Tho' num'rous hosts of mighty foes, Tho' earth and hell my way oppose, He safely leads my soul along—His loving-kindness, O how strong! His loving-kindness, O, &c

HILLMAN. L. M. Double.

WM. F. SHERWIN.

1. A - way, my un - be - liev - ing fear! Fear shall in me no more have place; My Sav-iour doth not yet ap - pear,—He hides the brightness of his face:

2. Although the vine its fruit de - ny, Although the ol - ive yield no oil, The with'ring fig-trees droop and die, The fields e - lude the til - ler's toil,—

3. In hope, be - liev - ing a - gainst hope, Je - sus, my Lord, my God, I claim; Jesus, my strength, shall lift me up; Sal - va - tion is in Je - sus' name.

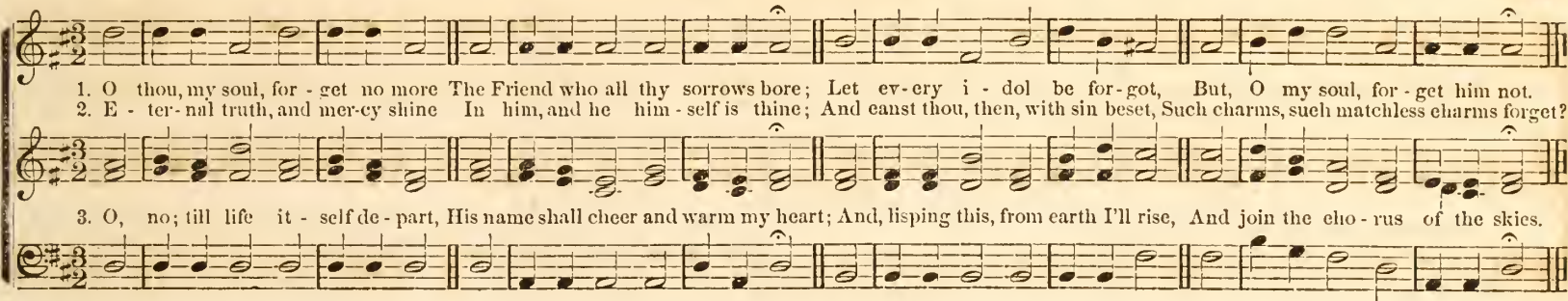
But shall I there - fore let him go, And base - ly to the temp - ter yield? No, in the strength of Je - sus, no, I nev - er will give up my shield.
The emp - ty stall no herd af - ford, And per - ish all the bleat - ing race, Yet will I tri - umph in the Lord,—The God of my sal - va - tion praise.

To me he soon shall bring it nigh; My soul shall then out - strip the wind; On wings of love mount up on high, And leave the world and sin be - hind.

KERR. L. M.

Dr. A. B. EVERETT.

83

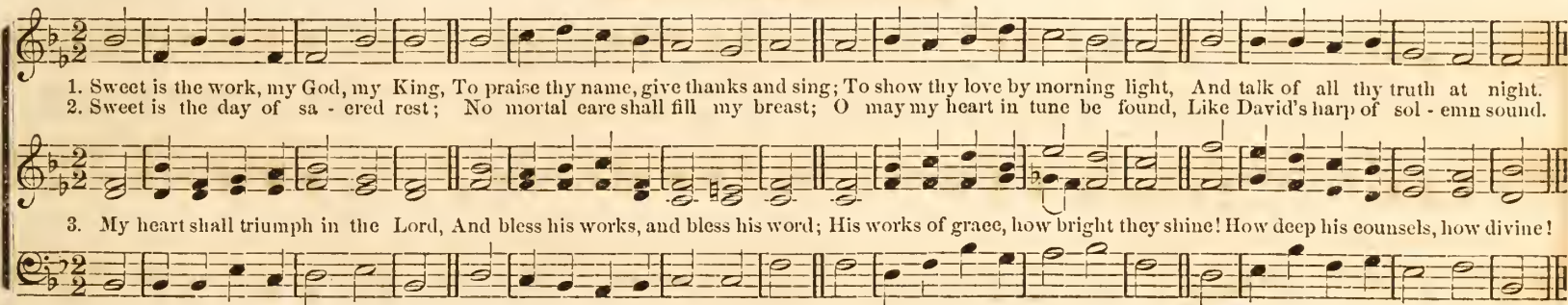


1. O thou, my soul, for - get no more The Friend who all thy sorrows bore; Let ev - ery i - dol be for - got, But, O my soul, for - get him not.
2. E - ter - nal truth, and mer - cy shine In him, and he him - self is thine; And canst thou, then, with sin beset, Such charms, such matchless charms forget?

3. O, no; till life it - self de - part, His name shall cheer and warm my heart; And, lisping this, from earth I'll rise, And join the cho - rus of the skies.

HERMANN. L. M.

*



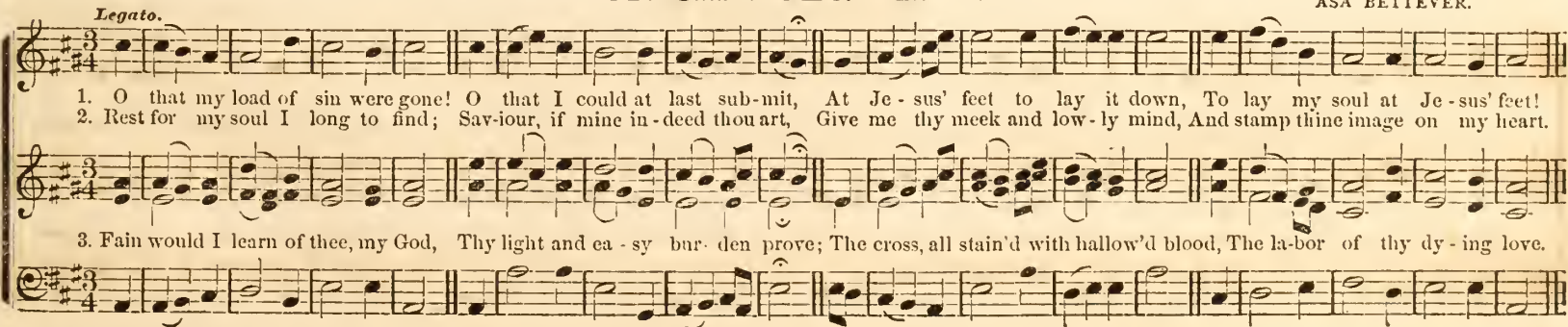
1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.
2. Sweet is the day of sa - cred rest; No mortal care shall fill my breast; O may my heart in tune be found, Like David's harp of sol - emn sound.

3. My heart shall triumph in the Lord, And bless his works, and bless his word; His works of grace, how bright they shine! How deep his counsels, how divine!

ST. CHARLES. L. M.

ASA BETTEVER.

Legato.



1. O that my load of sin were gone! O that I could at last sub - mit, At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet!
2. Rest for my soul I long to find; Sav - iour, if mine in - deed thou art, Give me thy meek and low - ly mind, And stamp thine image on my heart.

3. Fain would I learn of thee, my God, Thy light and ea - sy bur - den prove; The cross, all stain'd with hallow'd blood, The la - bor of thy dy - ing love.

1. Kindred in Christ, for his dear sake, A hearty welcome here re-ceive; May we to-geth-er now par-take The joys which on-ly he can give.
2. For-got-ten be each worldly theme, When Christians see each other thus; We on-ly wish to speak of him Who lived, and died, and reigns for us.

3. Thus, as the moments pass a-way, We'll love, and wonder, and a-dore, And long to see the glo-rious day When we shall meet to part no more.

BELVIDERE. L. M.

ASA BETTEVER.

1. Father of heaven, whose love profound A ransom for our souls hath found, Before thy throne we sin-ners bend; To us thy pard'ning love ex-tend.
2. Al-mighty Son, in-car-nate Word, Our Prophet, Priest, Redeemer, Lord! Before thy throne we sin-ners bend; To us thy sav-ing grace ex-tend.


3. E-ter-nal Spir-it, by whose breath The soul is raised from sin to death, Before thy throne we sin-ners bend; To us thy quick'ning power extend.

WATTS. L. M.

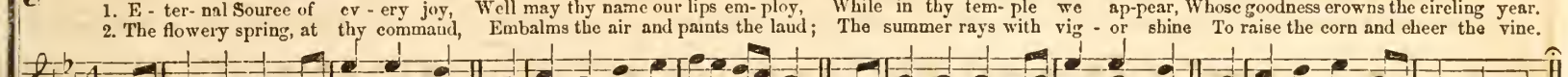
E. HENRY SEXTON.

1. Thou on-ly Sov'reign of my heart, My ref-uge, my al-mighty Friend, And can my soul from thee de-part, On whom a-lone my hopes depend?
2. Whither, ah, whither shall I go, A wretched wanderer from my Lord, Can this dark world of sin and woe One glimpse of happi-ness af-ford?

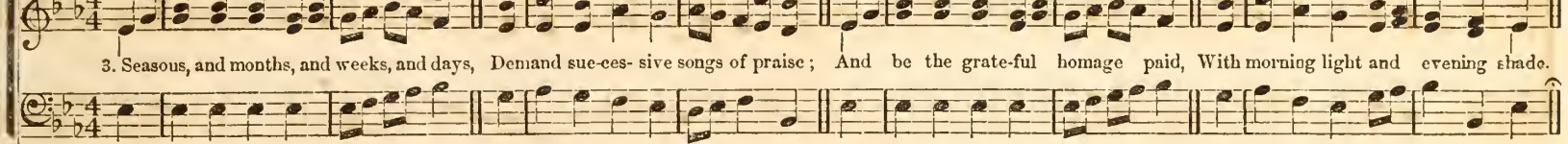
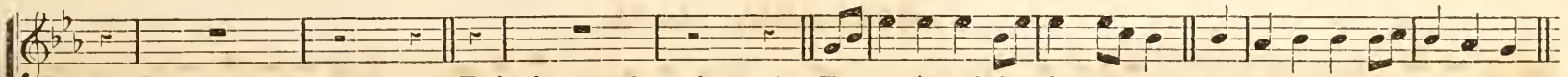
3. E-ter-nal life thy words impart: On these my faint-ing spir-it lives: Here sweeter comforts cheer my heart, Than all the round of na-ture gives.



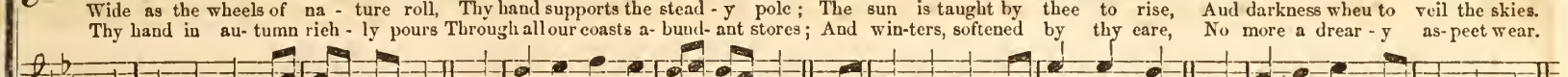
1. E - ter - nal Source of ev - ery joy, Well may thy name our lips em - ploy, While in thy tem - ple we ap - pear, Whose goodness crowns the circling year.
2. The flowery spring, at thy command, Embalms the air and paints the laud; The summer rays with vig - or shine To raise the corn and cheer the vine.



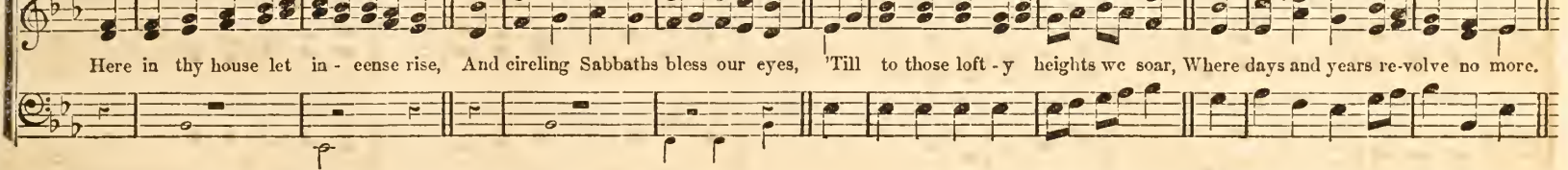
3. Season, and months, and weeks, and days, Demand suc - ces - sive songs of praise; And be the grate - ful homage paid, With morning light and evening shade.

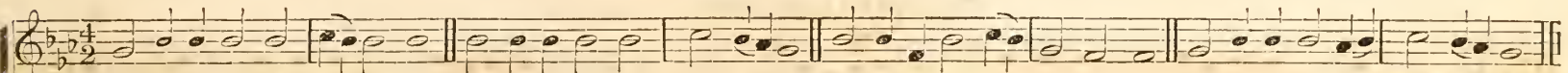
Wide as the wheels of na - ture roll, Thy hand supports the stead - y pole; The sun is taught by thee to rise, And darkness when to veil the skies.
Thy hand in au - tumn rich - ly pours Through all our coasts a - bund - ant stores; And win - ters, softened by thy care, No more a drear - y as - peet wear.



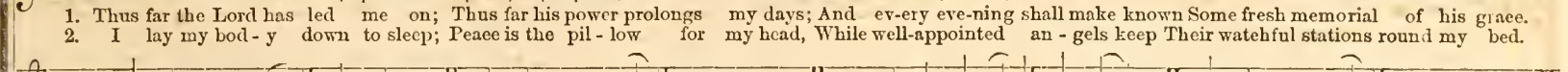
Here in thy house let in - cense rise, And circling Sabbaths bless our eyes, 'Till to those loft - y heights we soar, Where days and years re - volve no more.



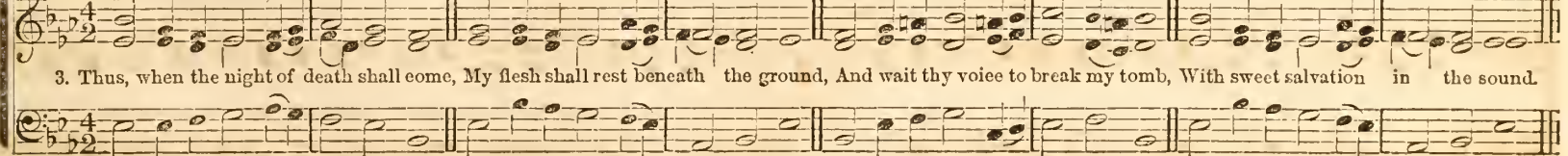
ELM. L. M.

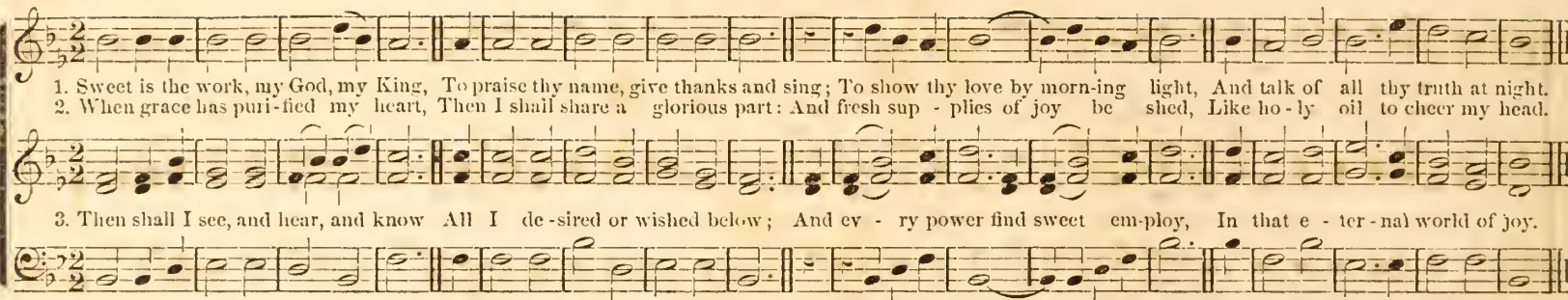



1. Thus far the Lord has led me on; Thus far his power prolongs my days; And ev - ery eve - ning shall make known Some fresh memorial of his grace.
2. I lay my bod - y down to sleep; Peace is the pil - low for my head, While well - appointed an - gels keep Their watchful stations round my bed.



3. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet salvation in the sound.



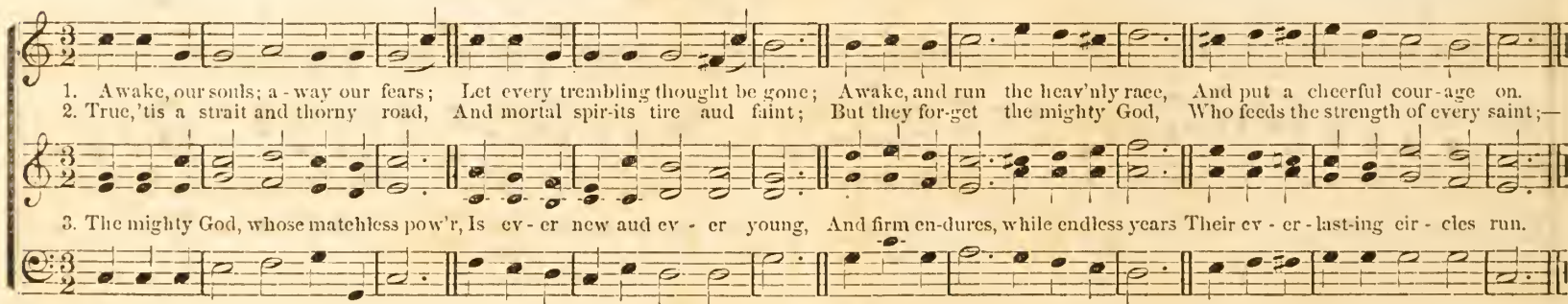


1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morn-ing light, And talk of all thy truth at night.
2. When grace has puri-fied my heart, Then I shall share a glorious part: And fresh sup - plies of joy be shed, Like ho - ly oil to cheer my head.

3. Then shall I see, and hear, and know All I de-sired or wished below; And ev - ry power find sweet em-ploy, In that e - ter-nal world of joy.

BALLARD. L. M.

B. A. TEREVET.

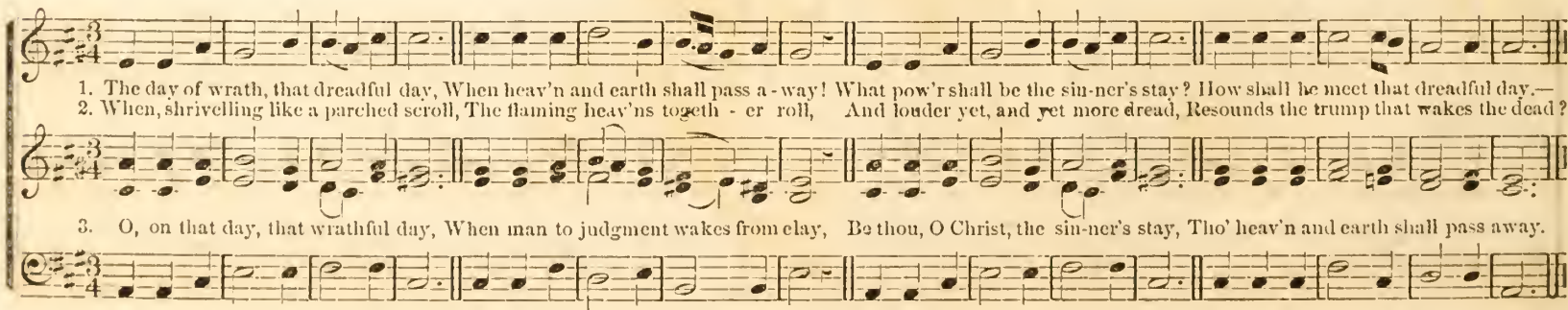


1. Awake, our souls; a - way our fears; Let every trembling thought be gone; Awake, and run the heav'nly race, And put a cheerful cour-age on.
2. True, 'tis a strait and thorny road, And mortal spir-its tire and faint; But they for-get the mighty God, Who feeds the strength of every saint;—

3. The mighty God, whose matchless pow'r, Is ev - er new and ev - er young, And firm en-dures, while endless years Their ev - er - last-ing cir - cles run.

MENDELSSOHN. L. M.

*



1. The day of wrath, that dreadful day, When heav'n and earth shall pass a-way! What pow'r shall be the sin-ner's stay? How shall he meet that dreadful day.—
2. When, shrivelling like a parched scroll, The flaming heav'ns togeth - er roll, And louder yet, and yet more dread, Resounds the trump that wakes the dead?

3. O, on that day, that wrathful day, When man to judgment wakes from clay, Be thou, O Christ, the sin-ner's stay, Tho' heav'n and earth shall pass away.

1. Jesus, my all, to heaven is gone, He, whom I fix my hopes upon; His track I see, and I'll pursue The narrow way, till him I view, The narrow way, till him I view.

2. This is the way I long have sought, And mourn'd because I found it not; My grief a burden long has been, Because I was not saved from sin, Because I was not saved, &c.

3. The more I strove against its power, I felt its weight and guilt the more; Till late I heard my Saviour say, Come hither, soul, I am the way, Come hither, soul, I am, &c.

STOWELL. L. M.

DR. EVERETT.

1. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat; 'Tis found before the mer-cy-seat.

2. There is a place where Jesus sheds The oil of gladness on our heads, A place of all on earth most sweet; It is the blood-bought mercy-seat.

3. There is a scene where spirits blend, Where friend holds fellowship with friend; Tho' sunder'd far, by faith they meet Around one common mercy-seat.

FEE. L. M.

E. A. BROOKS.

1. While life prolongs its pre-cious light, Mer-cy is found, and peace is given; But soon, ah, soon, approaching night Shall blot out ev-ry hope of heaven.

2. While God invites, how blest the day! How sweet the Gospel's charming sound! Come, sinners, haste, O haste away, While yet a pard'ning God is found.

3. Soon, borne on time's most rapid wing, Shall death command you to the grave: Before his bar your spirits bring, And none be found to hear or save.

1. When sins and fears, pre-vail-ing, rise, And faint-ing hope al - most ex-pires, To thee, O Lord, I lift mine eyes; To thee I breathe my soul's de-sires.
 2. If my im - mor - tal Sav-iour lives, Then my im - mor - tal life is sure; His word a firm found-a-tion gives; Here I may build, and rest se - cure.
 3. Here let my faith un - sha-ken dwell; For-ev - er sure the prom-ise stands; Not all the powers of earth or hell Can e'er dis - solve the sa-cred bands.

* The first two strains of the melody of this piece were adapted from an old tune, changed in the time and harmony: the remainder is original.

JENNER. L. M.

A. BETTEVER.

1. Jesus, my All, to heaven is gone, He whom I fix my hopes upon; His track I see, and I'll pursue The narrow way, till him I view, The narrow way, till him I view.
 2. Lo! glad I come! and thou, blest Lamb, Wilt take me to thee as I am! My sinful self to thee I give; Nothing but love shall I receive, Nothing but love shall I receive.
 3. Then will I tell to sinners round What a dear Saviour I have found; I'll point to thy redeeming blood; And say—Behold the way to God, And say—Behold the way to God.

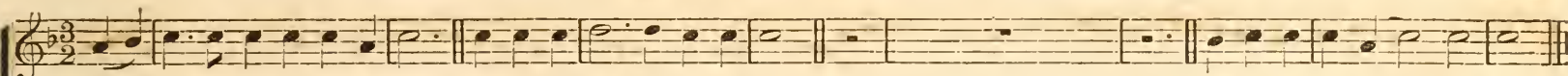
BELLINI. L. M.

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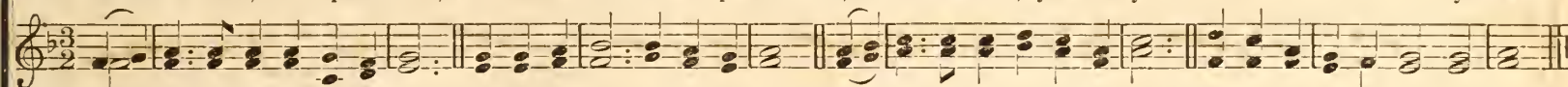
1. When power divine, in mor - tal form, Hushed with a word the rag-ing storm, In soothing ac-cents, Je-sus said, "Lo, it is I; be not a - fraid."
 2. So, when in si-lence na-ture sleeps, And his lone watch the mourner keeps, One thought shall every pang remove—Trust, feeble man, thy Maker's love.
 3. And when the last dread hour shall come, While trembling Nature waits her doom, This voice shall wake the pious dead—"Lo, it is I; be not a - fraid."

BETTEVER'S CHANT. L. M.

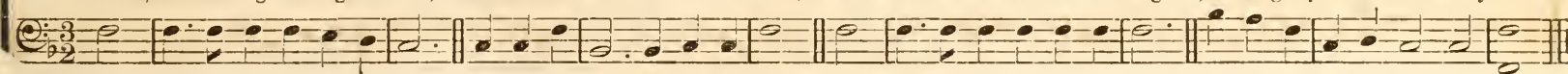
B. H. EVERETT. 89



1. From ev - ery stormy wind that blows, From every swell-ing tide of woes, There is a calm, a sure re - treat ; 'Tis found beneath the mer-cy - seat.
2. There is a scene, where spirits blend, Where friend holds fellowship with friend; Tho' sunder'd far, by faith they meet Around one common mer-cy - seat.

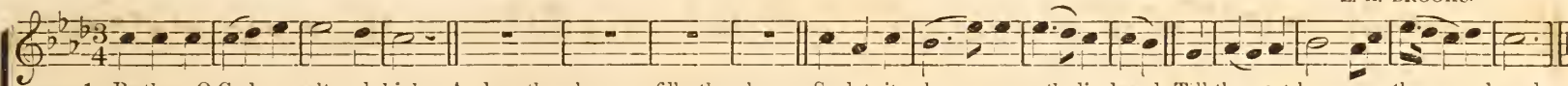


3. There, there on eagles' wings we soar, And sin and sense mo-lest no more; And heav'n comes down our souls to greet, While glory crowns the mercy-seat.

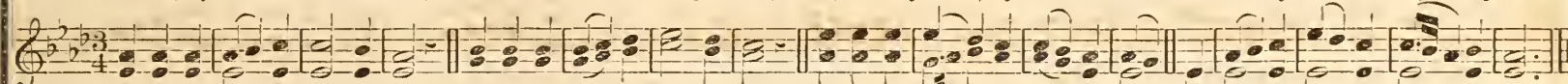


SALEM. L. M.

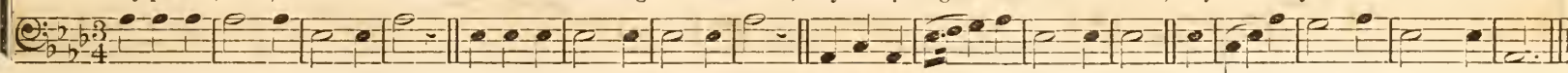
E. A. BROOKS.



1. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o-beyed.
2. O God, my heart is fixed; 'tis bent, Its thankful trib - ute to pre-sent; And, with my heart, my voice I'll raise To thee, my God, in songs of praise.

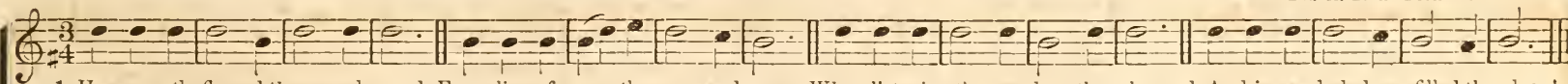


3. Thy praises, Lord, I will re-sound To all the listening na-tions round; Thy mercy highest heav'n transcends; Thy truth be-yond the clouds ex-tends.

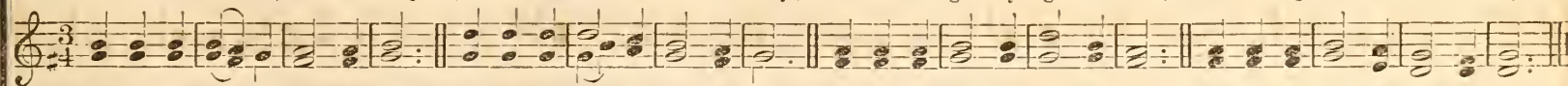


BELLE VERNON. L. M.

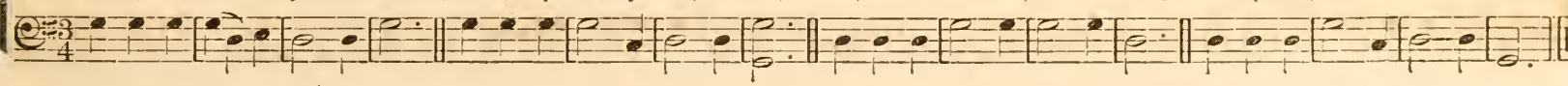
DR. A. B. EVERETT.




1. How sweetly flowed the gospel sound, From lips of gen - tle - ness and grace, When listening thousands gathered round, And joy and gladness filled the place!
2. From heav'n he came, of heav'n he spoke, To heav'n he led his followers' way; Dark clouds of gloomy night he broke, Un-veil-ing an im-mor - tal day.

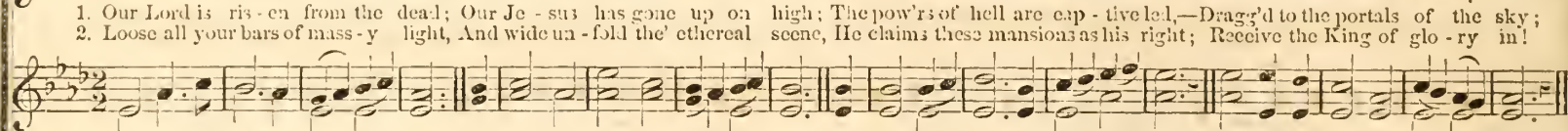


3. "Come, wanderers, to my Father's home; Come, all ye wea - ry ones, and rest;" Yes, sa - cred Teacher, we will come, O - bey thee, love thee, and be blest.

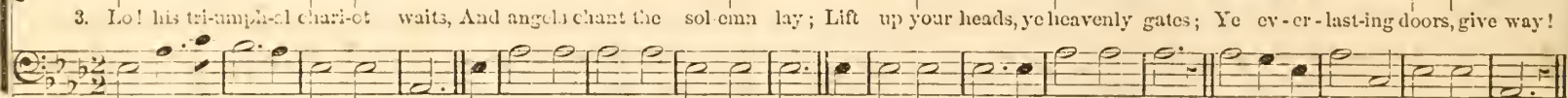
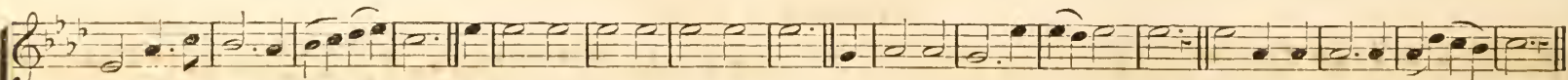




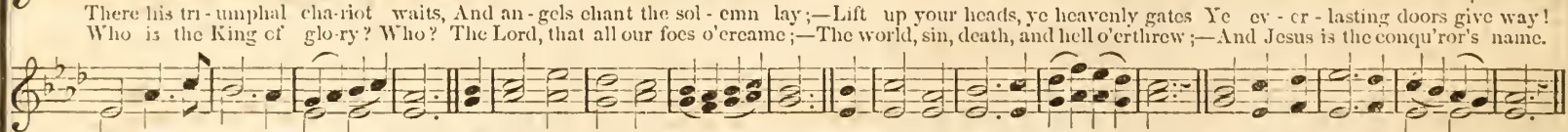
1. Our Lord is ris-en from the dead; Our Je-sus has gone up on high; The pow'rs of hell are cap-tiv-el, — Dragg'd to the portals of the sky;
2. Loose all your bars of mass-y light, And wide un-fold the' ethereal scene, He claims these mansions as his right; Receive the King of glo-ry in!



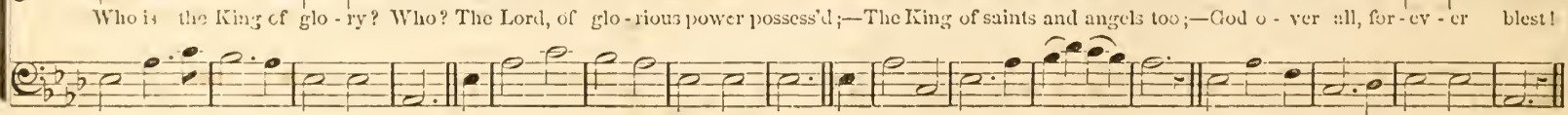
3. Lo! his tri-umph-al chari-ot waits, And angels chant the sol-enn lay; Lift up your heads, ye heavenly gates; Ye ev-er-last-ing doors, give way!

There his tri-umphal cha-riot waits, And an-gels chant the sol-enn lay; — Lift up your heads, ye heavenly gates Ye ev-er-lasting doors give way!
Who is the King of glo-ry? Who? The Lord, that all our foes o'er-creame; — The world, sin, death, and hell o'er-threw; — And Jesus is the conqu'ror's name.

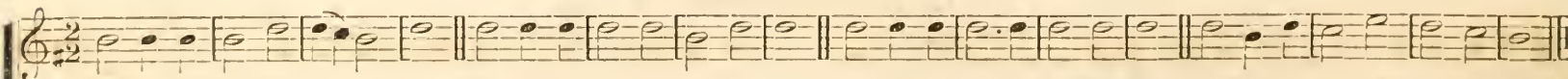


Who is the King of glo-ry? Who? The Lord, of glo-rious power possess'd; — The King of saints and angels too; — God o-ver all, for-ev-er blest!

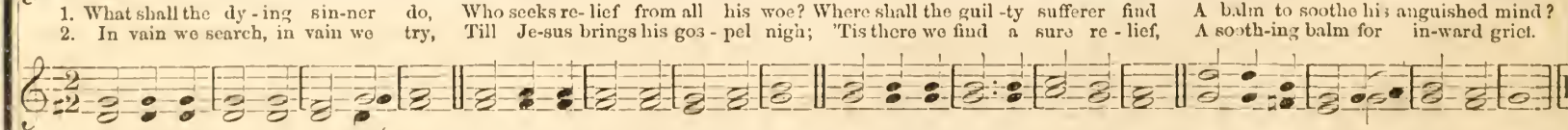


VIRGIA. L. M.

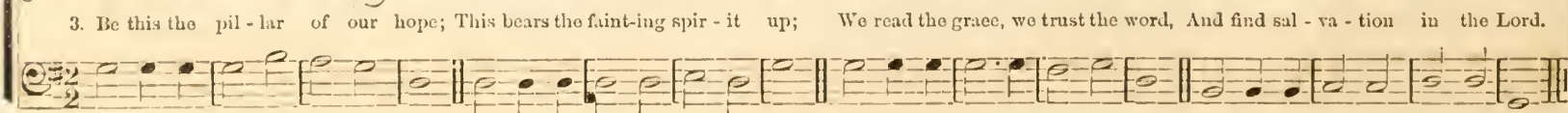
E. A. BROOKS.



1. What shall the dy-ing sin-ner do, Who seeks re-lief from all his woe? Where shall the guil-ty sufferer find A balm to soothe his anguished mind?
2. In vain we search, in vain we try, Till Je-sus brings his gos-pel night; 'Tis there we find a sure re-lief, A sooth-ing balm for in-ward grief.



3. Be this the pil-lar of our hope; This bears the faint-ing spir-it up; We read the grace, we trust the word, And find sal-va-tion in the Lord.



MENDON. L. M.

GERMAN. 91

A - wake, my soul, in joy - ful lays, And sing thy great Re - deem - er's praise; He just - ly claims a song from me, His lov - ing - kind - ness, O how free!

PARK STREET. L. M.

VENUE.

Spirited.

Hark! how the cho - ral song of heaven Swells full of peace and joy a - bove; Hark! how they strike their golden harps, And raise their tuneful notes of love, And raise their tuneful notes of love.

UXBRIDGE. L. M.

Dr. L. MASON.

The heavens de - clare thy glo - ry, Lord, In eve - ry star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

HEBRON. L. M.

Dr. L. MASON.

Thus far the Lord hath led me on, Thus far his power pro - longs my days: And eve - ry even - ing shall make known, Some fresh me - mo - rial of his grace.

OBERLIN. L. M.

BOST, of Switzerland.

O Je - sus, full of truth and grace! O all - a - ton - ing Lamb of God! I wait be - neath thy glo - rious face; I seek re - demption in thy blood.

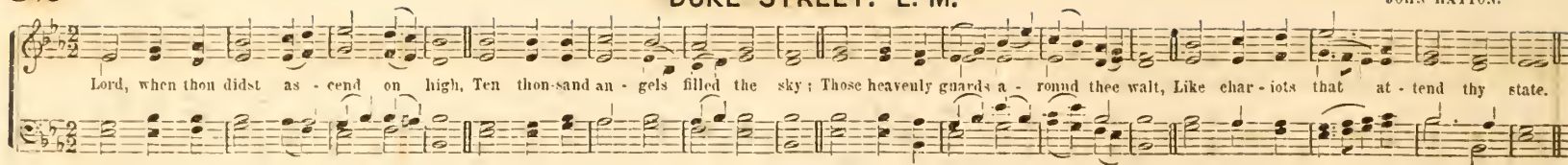
RETREAT. L. M.

T. HASTINGS. By permission.

From eve - ry stormy wind that blows, From eve - ry swelling tide of woes, There is a calm, a sure re - treat, 'Tis found be - fore the mer - cy - seat.

DUKE STREET. L. M.

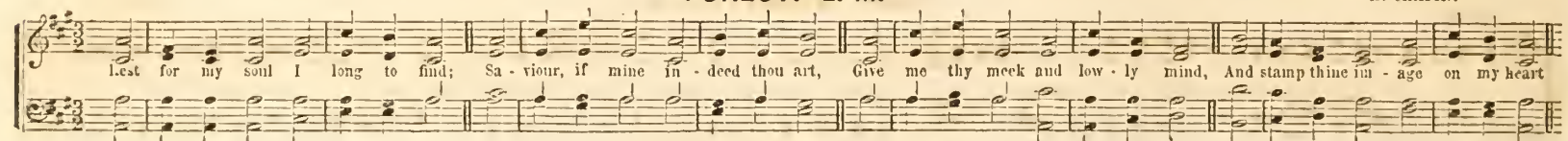
JOHN PATTON.



Lord, when thou didst as - cend on high, Ten thou-sand an - gels filled the sky; Those heavenly guards a - round thee wait, Like char - iots that at - tend thy state.

FOREST. L. M.

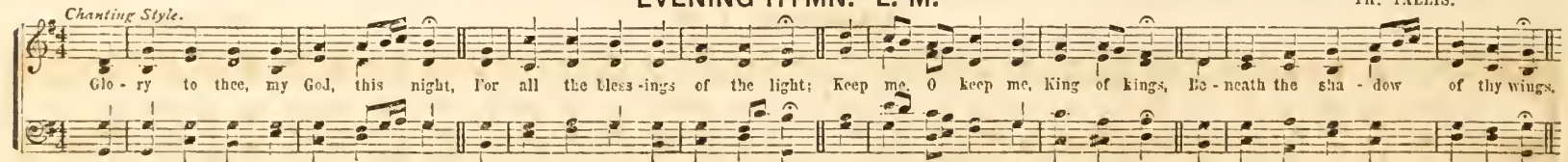
A. CHAPIN.



I wait for my soul I long to find; Sa - viour, if mine in - deed thou art, Give me thy meek and low - ly mind, And stamp thine im - ago on my heart

EVENING HYMN. L. M.

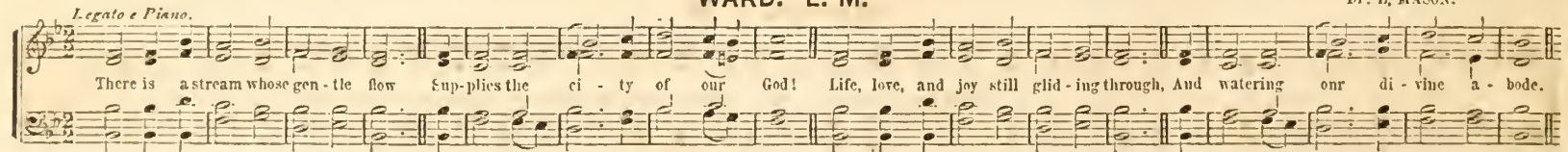
TH. TALLIS.



Chanting Style.
Glo - ry to thee, my God, this night, For all the bless - ings of the light; Keep me, O keep me, King of kings, Be - neath the sha - dow of thy wings.

WARD. L. M.

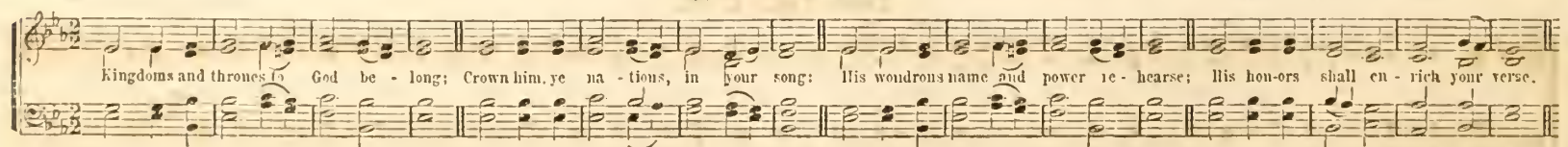
Dr. L. MASON.



Legato e Piano.
There is a stream whose gen - tle flow sup - plies the ci - ty of our God! Life, love, and joy still glid - ing through, And watering our di - vine a - bode.

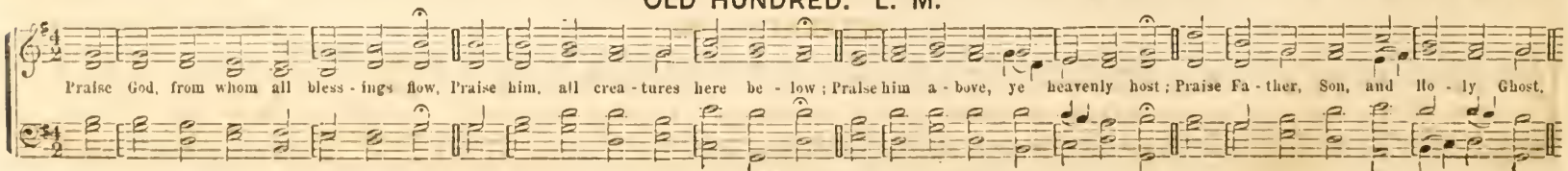
HAMBURG. L. M.

Arranged from a Gregorian Chant



Kingdoms and thrones to God be - long; Crown him, ye na - tions, in your song: His wondrous name and power re - hearse; His hon - or shall en - rich your verse.

OLD HUNDRED. L. M.

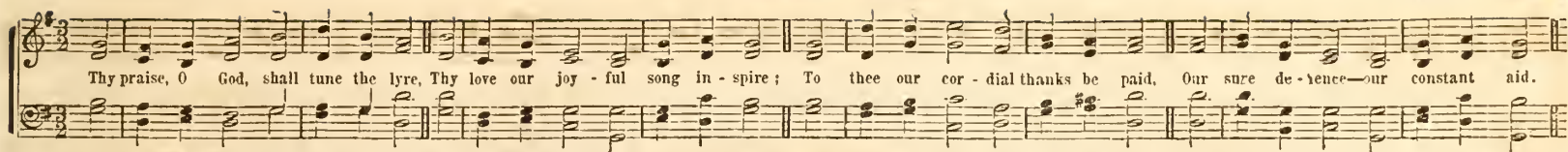


Praise God, from whom all bless - ings flow, Praise him, all crea - tures here be - low; Praise him a - bove, ye heavenly host; Praise Fa - ther, Son, and Ho - ly Ghost.

ROCKINGHAM. L. M.

Dr. L. MASON.

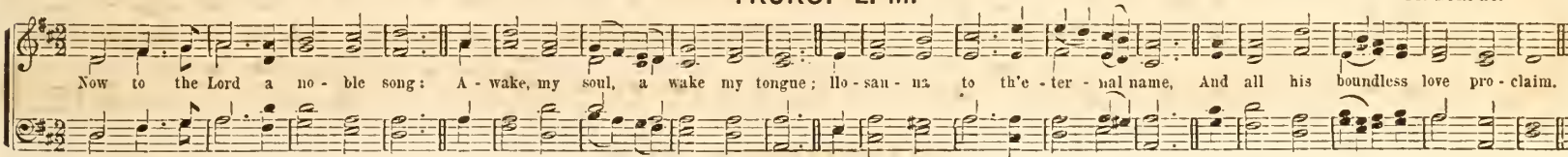
93



Thy praise, O God, shall tune the lyre, Thy love our joy - ful song in - spire; To thee our cor - dial thanks be paid, Our sure de - vance—our constant aid.

TRURO. L. M.

Dr. BURNEY.

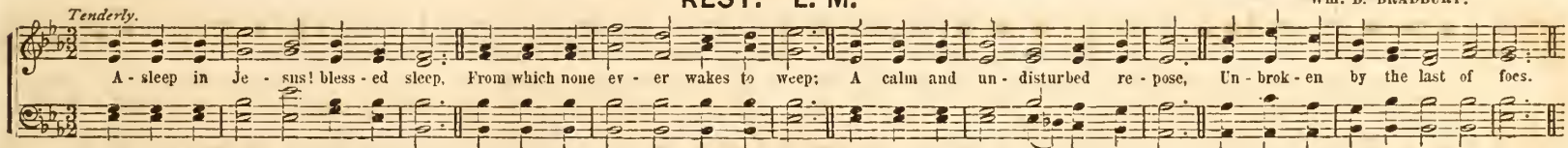


Now to the Lord a no - ble song: A - wake, my soul, a wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love pro - claim.

REST. L. M.

Wm. B. BRADBURY.

Tenderly.

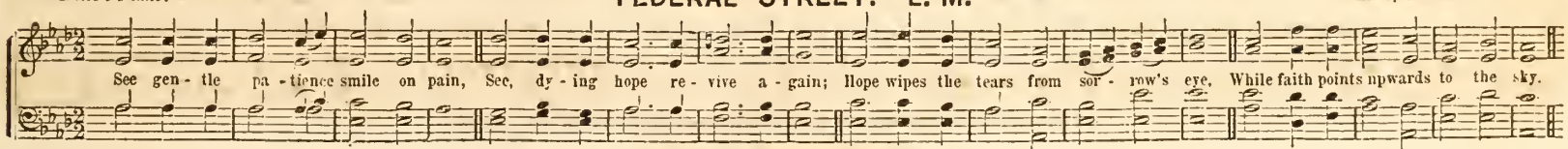


A - sleep in Je - sus! bless - ed sleep, From which none ev - er wakes to weep; A calm and un - disturbed re - pose, Un - brok - en by the last of foes.

Dolce e Piano.

FEDERAL STREET. L. M.

H. K. OLIVER.

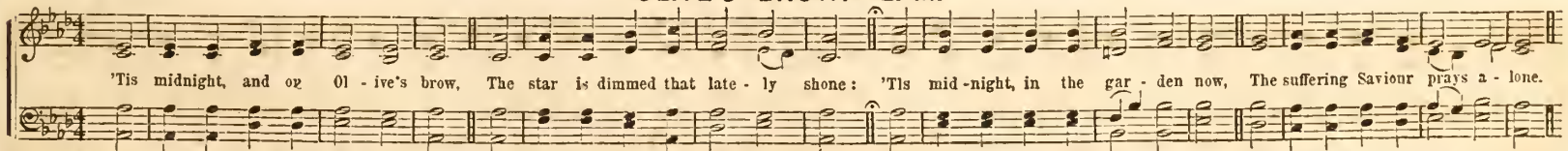


See gen - tle pa - tience smile on pain, See, dy - ing hope re - vive a - gain; Hope wipes the tears from sor - row's eye, While faith points upwards to the sky.

Soft and Gentle.

OLIVE'S BROW. L. M.

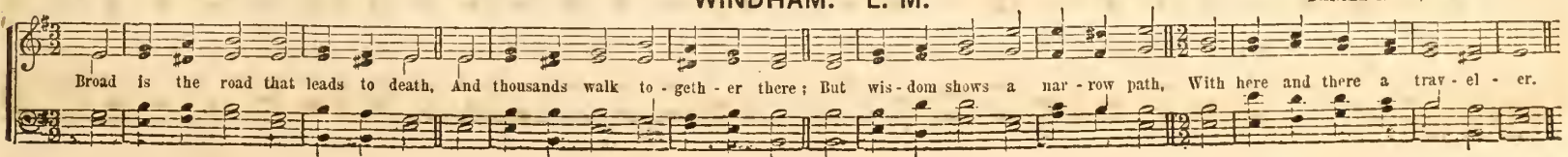
Wm. B. BRADBURY.



'Tis midnight, and o'er Ol - ive's brow, The star is dimmed that late - ly shone: 'Tis mid - night, in the gar - den now, The suffering Saviour plays a - lone.

WINDHAM. L. M.

DANIEL READ, 1783.



Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar - row path, With here and there a trav - el - er.

1. Why do we mourn for dy-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends, To call them to his arms.
 2. Are we not tend-ing up-ward too, As fast as time can move? Nor should we wish the hours more slow, To keep us from our love.
 3. Why should we trem-ble to con-vey Their bo-dies to the tomb? There once the flesh of Je-sus lay, And left a long per-fume.

GRATITUDE.* C. M.

DR. A. B. EVERETT.

With deep and tender feeling.

1. If hu-man kind-ness meets re-turn, And owns the grateful tie;— If ten-der thoughts within us burn, To feel a friend is nigh;—
 2. O, shall not warmer ae-cents tell The gra-ti-tude we owe To him who died, our fears to quell, And save from end-less woe?
 3. While yet his anguished soul sur-veyed Those pangs he would not flee, What love his lat-est words dis-played!—"Meet and re-mem-ber me."

* The third strain may be sung as a Duett by Treble and Alto—the Base being omitted.

SHAWVER. C. M.

E. A. B.

1. Great God, the na-tions of the earth Are by ere-a-tion thine; And in thy works, by all be-held, Thy ra-diant glo-ries shine.
 2. But, Lord, thy great-er love has sent Thy gos-pel to man-kind; Un-veil-ing what rich stores of grace, Are trea-sured in thy mind.
 3. O, when shall these glad tid-ings spread The spa-cious earth a-round, Till ev-ery tribe and ev-ery soul Shall hear the joy-ful sound?

BERTHA. C. M. Double.

DR. A. B. EVERETT.

95

1. And let this fee - ble bod - y fail, And let it faint or die; My soul shall quit the mournful vale, And soar to worlds on high:
 2. O what hath Je - sus bought for me! Be - fore my ra - vished eyes Riv - ers of life di - vine I see, And trees of Par - a - dise:

3. O what are all my sufferings here, If, Lord, thou count me meet With that en - raptured host t'ap - pear, And wor - ship at thy feet!

Shall join the dis - em - bod - ied saints, And find its long-sought rest,— That on - ly bliss for which it pants, In the Re - deem - er's breast.
 I see a world of spir - its bright, Who taste the pleasures there; They all are robed in spot - less white, And conqu'ring palms they bear.

Give joy or grief, give ease or pain, Take life or friends a - way, But let me find them all a - gain In that e - ter - nal day.

STAR. C. M.

B. A. TEREVET.

1. Bright was the guiding-star that led, With mild, be - nig - nant ray, The Gen - tiles to the low - ly bed Where our Re - deem - er lay.
 2. But, lo! a brighter, clearer light Now points to his a - bo - de; It shines thro' sin and sorrow's night, To guide us to our Lord.

3. O, glad - ly tread the narrow path, While light and grace are given; Who meek - ly follow Christ on earth Shall reign with him in heaven.



1. Happy the home when God is there, And love fills ev - ery breast; Where one their wish, and one their pray'r, And one their heavenly rest.
 2. Happy the home where Je - sus' name Is sweet to ev - ery ear; Where children ear - ly lisp his fame, And pa - rents hold him dear.
 3. Happy the home where pray'r is heard, And praise is wont to rise; Where pa - rents love the sa - cred word, And live but for the skies.
 4. Lord! let us in our homes a - gree, This bless - ed peace to gain; U - nite our hearts in love to thee, And love to all will reign.

STOYSTOWN. C. M. Double.

B. H. EVERETT.

D. C.

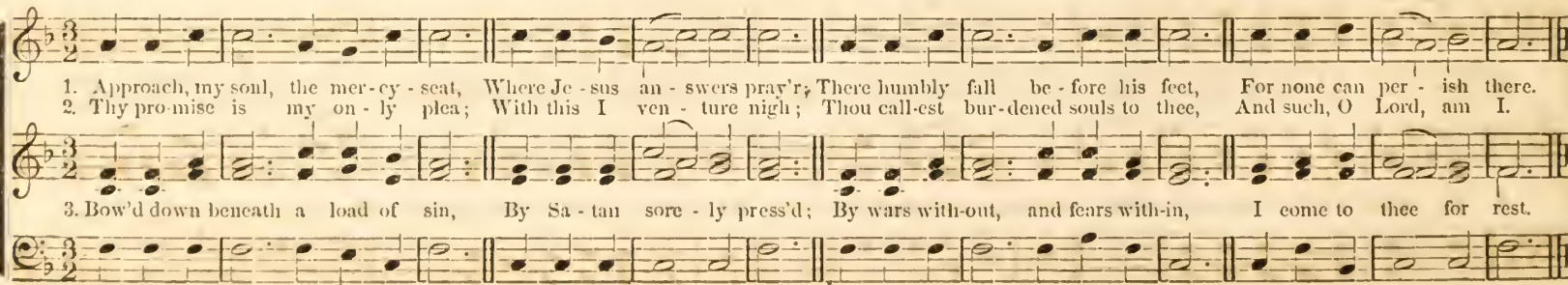
FINE.



1. { It came up - on the mid - night clear, That glo - rious song of old, }
 { From an - gels bend - ing near the earth, To touch their harps of gold: } "Peace to the earth, good will to men, From heaven's all - gra - cious King;"
 d. c. The world in sol - emn still - ness lay To hear the an - gels sing.

SHERWIN. C. M.

B. A. TEREVET.



1. Approach, my soul, the mer - cy - seat, Where Je - sus an - swers pray'r; There humbly fall be - fore his feet, For none can per - ish there.
 2. Thy pro - mise is my on - ly plea; With this I ven - ture nigh; Thou call - est bur - dened souls to thee, And such, O Lord, am I.
 3. Bow'd down beneath a load of sin, By Sa - tan sore - ly press'd; By wars with - out, and fears with - in, I come to thee for rest.

1. Je - ru - sa - lem! my hap - py home! Name ev - er dear to me! When shall my la - bors have an end, In joy, and peace in thee?
 2. O when, thou cit - y of my God, Shall I thy courts as - cend, Where con - gre - ga - tions ne'er break up, And Sab - bath has no end?

3. Why should I shrink at pain and wo? Or feel, at death, dis - may? I've Canaan's good - ly land in view, And realms of end - less day.

The small notes in the third measure are only intended to be sung to the first and last stanzas, *by repeating the word happy*—or they may be omitted altogether.

VIRGINIA. C. M.

N. E. EVERETT.

1. I love to steal a while a - way From ev - ery cum - bering care; And spend the hours of setting day, In humble, grate - ful prayer.
 2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - is - es to plead, Where none but God can heal.

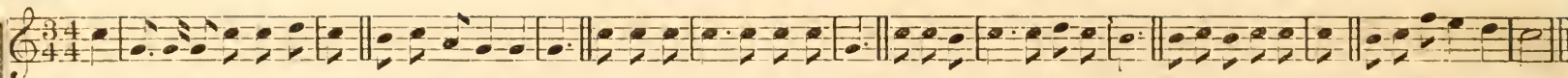
3. I love to think on mercies past, And fu - ture good im - plore, And all my cares and sorrows cast On him whom I a - dore.

VISALIA. C. M.

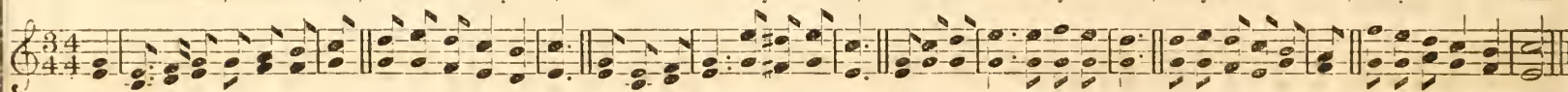
ASA BETTEVER.

1. Praise ye the Lord, im - mor - tal choirs That fill the worlds a - bove; Praise him who form'd you of his fires, And feeds you with his love.
 2. Shine to his praise, ye crys - tal skies, The floor of his a - bode; Or veil in shades your thousand eyes Be - fore your brighter God.

3. Thou restless globe of gold - en light, Whose beams cre - ate our days, Join with the sil - ver queen of night, To own your borrowed rays.



1. The storm is laid, the mists retire, Obedient to thy will; The sea that roars at thy command, The sea that roars at thy command, At thy command is still, At thy command is still.

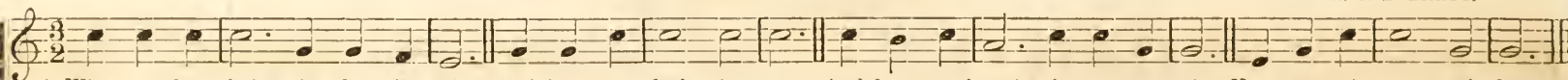


2. In midst of dangers, fears and death, Thy goodness we'll adore; We'll praise thee for thy mercies past, We'll praise thee for thy mercies past, And humbly hope for more, And humbly hope, &c.



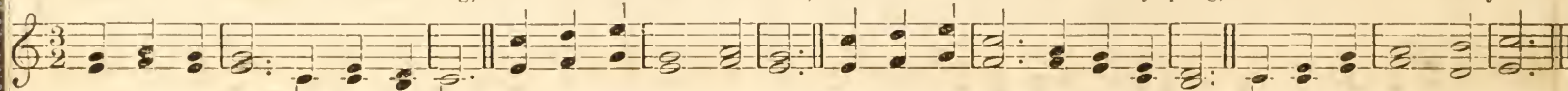
SPRING. C. M.

L. C. EVERETT.



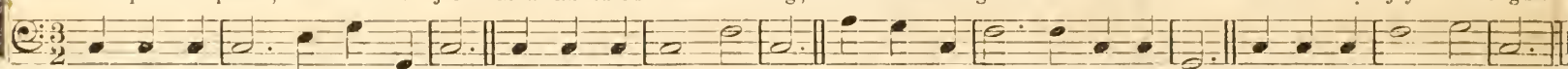
1. When ver-dure clothes the fer-tile vale, And blos-soms deck the spray, And fragrance breathes in ev-ery gale, How sweet the ver-nal day!

2. Hark! how the feath-er'd warblers sing, 'Tis na-ture's cheer-ful voice; Soft mu-sic hails the love-ly spring, And woods and fields re-joice.



3. O God of na-ture and of grace, Thy heavenly gifts im-part; Then shall my med-i-ta-tion trace Spring blooming in my heart.

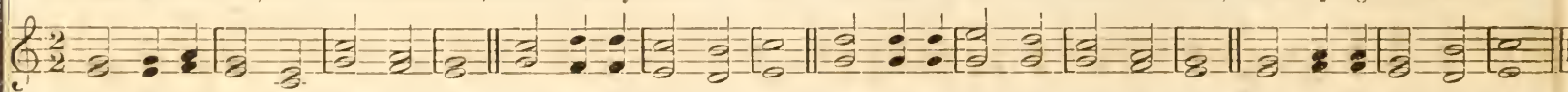
4. In-spired to praise, I then shall join Glad na-ture's cheer-ful song; And love and grat-i-tude di-vine At-tune my joy-ful tongue.



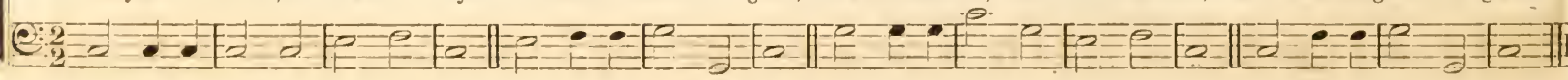
NEWCASTLE. C. M.



1. Thee we a-dore, e-ter-nal Name, And humbly own to thee How fee-ble is our mor-tal frame, What dy-ing worms are we.



2. The year rolls round, and steals a-way The breath that first it gave; What-e'er we do, wher-e'er we be, We're traveling to the grave.



1. Je - sus, thou art the sin - ner's friend; As such I look to thee; Now, in the full - ness of thy love, O Lord, re-mem - ber me!
 2. Re - member thy pure word of grace, Re - mem - ber Cal - va - ry; Re - mem - ber all thy prom - is - es, And then re-mem - ber me.

3. Thou mighty Ad - vo - cate with God! I yield my - self to thee; While thou are sit - ting on thy throne, O Lord, re-mem - ber me!

STEMUTT. C. M. Double.

Dr. EVERETT.

D. C.

1. { I'm not a-shamed to own my Lord, Nor to de - fend his cause; } 2. Je - sus, my God, I know his name, — His name is all my trust;
 { Main - tain the hon - or of his word, The glo - ry of his cross. } d.c. Nor will he put my soul to shame, Nor let my hope be lost.

3. { Firm as his throne his prom - ise stands, And he can well se - cure } 4. Then will he own my worthless name Be - fore his Fa - ther's face,
 { What I've com - mit - ted to his hands, Till the de - ci - sive hour, } d.c. And in the new Je - ru - sa - lem Ap - point for me a place.

PASTEL. C. M.

B. H. EVERETT.

1. As pants the hart for cool - ing streams, When heat - ed in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace.
 2. For thee, my God—the liv - ing God, My thirs - ty soul doth pine; O, when shall I be - hold thy face, Thou Ma - jes - ty di - vine.

3. Why rest - less, why cast down, my soul? Hope still, and thou shalt sing The praise of him who is thy God, Thy Sav - iour, and thy King.

1. A - las! and did my Sav-iour bleed? And did my Sov'-reign die? Would he de - vote that sa - red head For such a worm as I?

2. Well might the sun in dark-ness hide, And shut his glo - ries in, When Christ, the might-y Mak-er died, For man the creature's sin.

3. Thus might I hide my blush-ing face While his dear cross ap - pears; Dis - solve my heart in thankful - ness, And melt mine eyes in tears.

WYANET. C. M. Double.

L. C. EVERETT.

D. C.

1. { When I can read my ti - tle clear To man-sions in the skies, }
 { I'll bid fare-well to ev - ery fear, And wipe my weep-ing eyes. } Should earth a - gainst my soul en - gage, And fi - ery darts be hurled,

D. C. Then I would smile at Sa - tan's rage, And face a frown-ing world.

COBURN. C. M.

B. A. TEREVET.

1. To us a child of hope is born, To us a Son is given: Him shall the tribes of earth o - bey, Him, all the hosts of heaven.

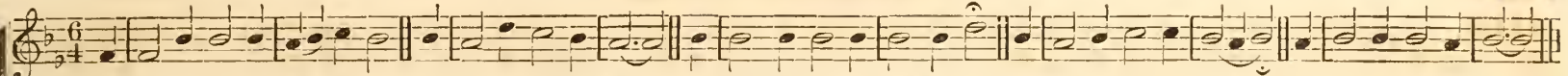
2. His name shall be the Prince of peace, For ev - er - more a - dored, — The Won - der - ful, the Coun - sel - lor, The great and might-y Lord.

3. His pow'r in - creas - ing, still shall spread; His reign no end shall know; Just - ice shall guard his throne a - bove, And peace a - bound be - low.

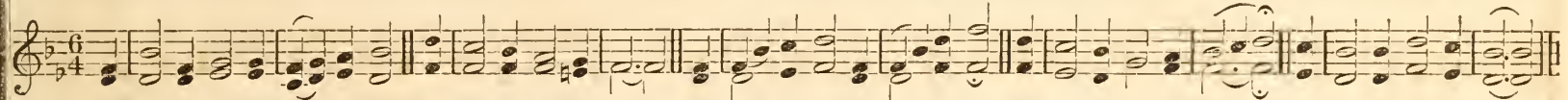
BERLIN. C. M.

A. B. EVERETT.

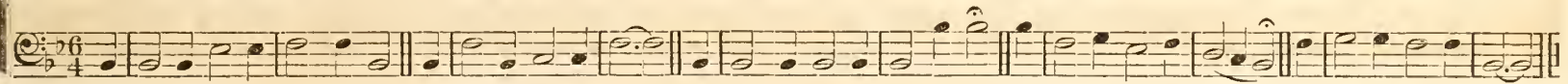
101



1. On Jordan's stormy banks I stand, And cast a wishful eye To Ca-naan's fair and happy land, Where my possessions lie, Where my possessions lie.
2. O the transporting, rapturous scene, That rises to my sight! Sweet fields array'd in liv-ing green, And rivers of de-light, And riv-ers of de-light.

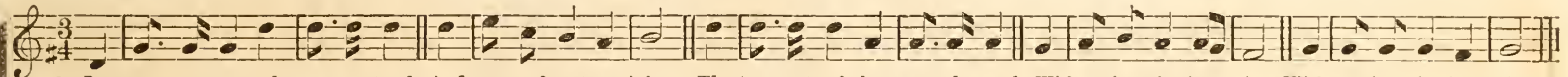


3. When shall I reach that hap-py place, And be for-ev-er blest? When shall I see my Fa-ther's face, And in his bo-som rest, And in his bo-som rest.

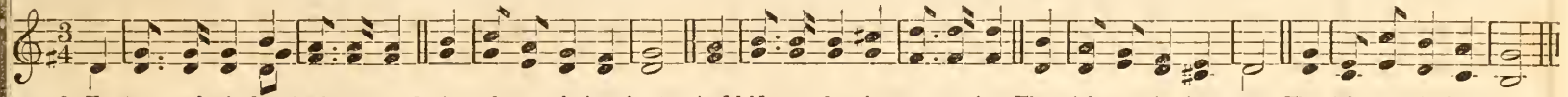


DEAN. C. M.

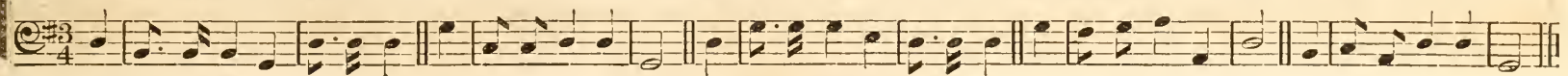
E. A. BROOKS.



1. Let ev-ery mor-tal ear at-tend, And ev-ery heart re-joice; The trumpet of the gospel sounds With an in-vit-ing voice, With an in-vit-ing voice.
2. Ho! all ye hun-gry, starving souls, That feed up-on the wind, And vain-ly strive with earthly toys To fill an emp-ty mind, To fill an emp-ty mind.—



3. E-ter-nal wis-dom hath prepared A soul re-viv-ing feast, And bids your longing ap-pe-tites The rich pro-vis-ion taste, The rich pro-vis-ion taste

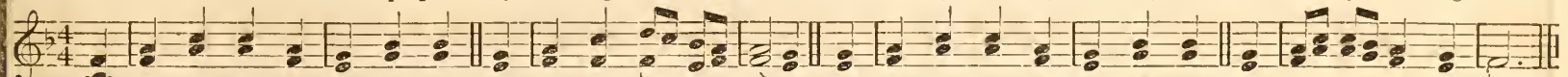


BERWELL. C. M.

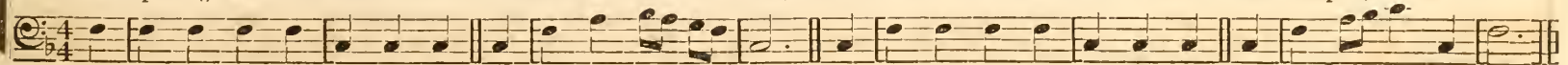
E. A. BROOKS.



1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my bright-est days, And com-fort of my nights!
2. In dark-est shades, if he ap-pear, My dawn-ing is be-gun; He is my soul's bright morning star, And he my ris-ing sun.



3. The open-ing heavens a-round me shine With beams of sa-cred bliss, While Je-sus shows his love is mine, And whis-pers, I am his.



1. A - las! and did my Sav - iour bleed, And did my Sov'reign die? Would he de - vote that sa - cred head For such a worm as I?
 3. Was it for crimes that I had done, He groaned upon the tree? A - maz - ing pi - ty! grace unknown! And love be - yond de - gree!

5. Thus might I hide my blush - ing face, While his dear cross ap - pears, Dis - solve my heart in thank - ful - ness, And melt my eyes in tears.

2. Thy bo - dy slain, dear Je - sus, thine, And bathed in its own blood, While all ex - posed to wrath di - vine, The glo - rious suf - ferer stood.
 4. Well might the sun in dark - ness hide, And shut his glo - ries in, When God, the might - y Mak - er, died, For man, the crea - ture's sin.

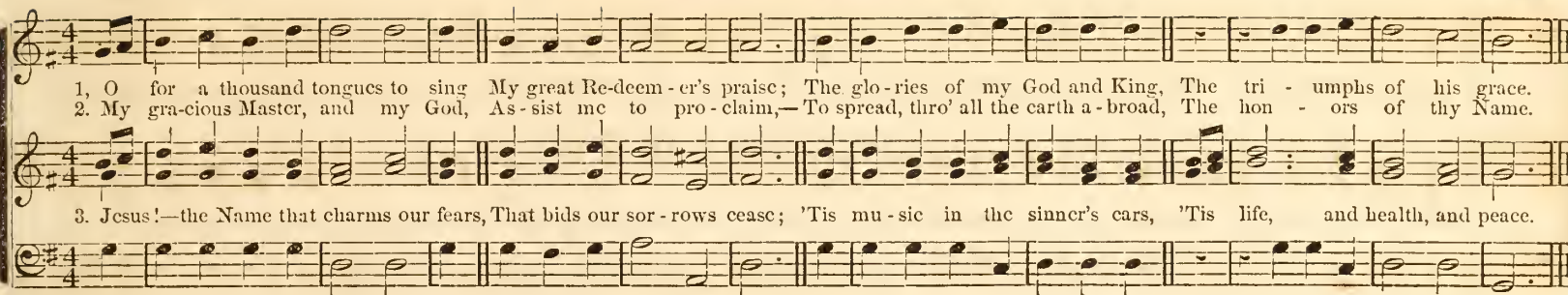
6. But drops of grief can ne'er re - pay The debt of love I owe: Here, Lord, I give my - self a - way; 'Tis all that I can do.

STANLEY. C. M.

B. A. TEREVET.

1. How sweet the name of Je - sus sounds In a be - liev - er's ear; It soothes his sor - rows, heals his wounds, And drives a - way his fear.
 2. It makes the wounded spir - it whole, And calms the trou - bled breast; 'Tis man - na to the hun - gry soul, And to the wea - ry rest.

3. Dear Name, the rock on which I build, My shield and hid - ing place; My nev - er - fail - ing trea - sure, filled With boundless stores of grace.

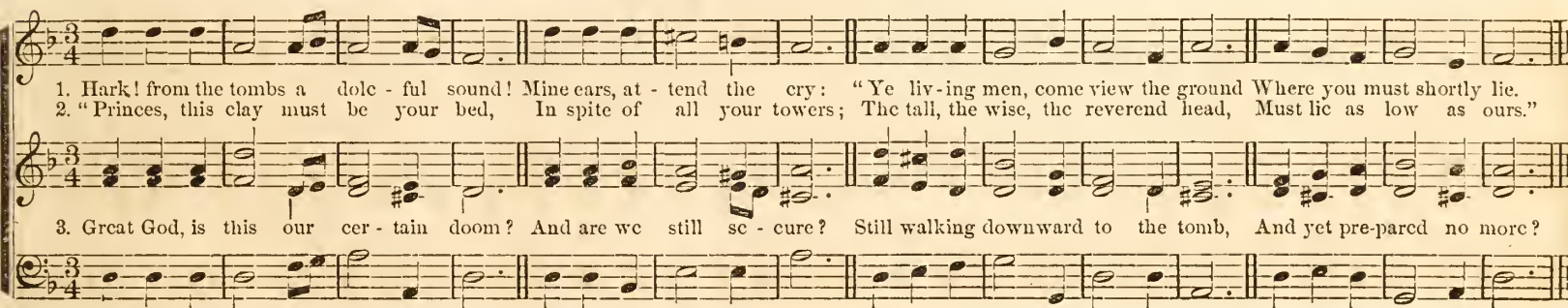


1. O for a thousand tongues to sing My great Re-deem-er's praise; The glo-ries of my God and King, The tri - umphs of his grace.
 2. My gra-cious Master, and my God, As-sist me to pro-claim,—To spread, thro' all the earth a-broad, The hon - ors of thy Name.

3. Jesus!—the Name that charms our fears, That bids our sor - rows cease; 'Tis mu - sic in the sinner's ears, 'Tis life, and health, and peace.

ENON. C. M.

*

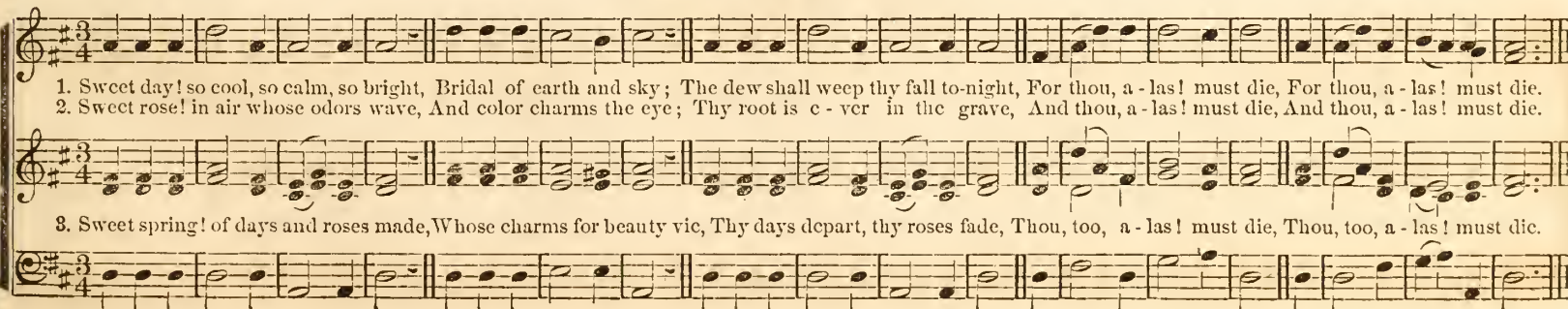


1. Hark! from the tombs a dolc - ful sound! Mine ears, at - tend the cry: "Ye liv-ing men, come view the ground Where you must shortly lie.
 2. "Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the reverend head, Must lie as low as ours."

3. Great God, is this our cer - tain doom? And are we still se - cure? Still walking downward to the tomb, And yet pre-pared no more?

HARRISBURG. C. M.

*



1. Sweet day! so cool, so calm, so bright, Bridal of earth and sky; The dew shall weep thy fall to-night, For thou, a - las! must die, For thou, a - las! must die.
 2. Sweet rose! in air whose odors wave, And color charms the eye; Thy root is e - ver in the grave, And thou, a - las! must die, And thou, a - las! must die.

3. Sweet spring! of days and roses made, Whose charms for beauty vic, Thy days depart, thy roses fade, Thou, too, a - las! must die, Thou, too, a - las! must die.

1. If human kind - ness meets re - turn, And owns the grate - ful tie ;— If ten - der tho'ts with - in us burn To feel a friend is nigh ;—
 2. O, shall not warm - er ac - cents tell The grat - i - tude we owe To Him who died our fears to quell, And save from end - less woe.

3. While yet in an - guish he survey'd Those pangs he would not flee, What love his lat - est words display'd !—Meet and re - mem - ber me.

SOLITUDE. C. M.

L. C. EVERETT.

1. I love to steal a - while a - way From ev - ery eum - b'ring care, And spend the hours of set - ting day In hum - ble, grate - ful prayer.
 2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - is - es to plead, Where none but God can hear.

3. I love to think on mer - eies past, And fu - ture good im - plore ; And all my cares and sor - rows east On him whom I a - dore.

CASSVILLE. C. M.

E. A. BROOKS.

1. Thro' all the ehang - ing scenes of life, In trou - ble and in joy, The prais - es of my God shall still My heart and tongue em - ploy.
 2. Of his de - liv' - rance I will boast, Till all, who are dis - tress'd, From my ex - am - ple com - fort take, And charm their griefs to rest.

3. Oh ! mag - ni - fy the Lord with me, With me ex - alt his name ; When in dis - tress to him I called, He to my res - cue came.

p

1. I would be thine; O take my heart, And fill it with thy love; Thy sa - cred im - age, Lord, im - part, And seal it from a - bove.
 2. I would be thine; but while I strive To give my - self a - way, I feel re - bell - ion still a - live, And wan - der while I pray.
 3. I would be thine; I would em - brace The Sav - iour, and a - dore; In - spire with faith, in - fuse thy grace, And now my soul re - store.

DALIER. C. M.

Dr. A. BROOKS EVERETT.

1. Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends To call them to his arms.
 2. Are we not tend - ing up - ward, too, As fast as time can move? Nor would we wish the hours more slow, To keep us from our Love.
 3. Why should we tremble to con - vey Their bo - dies to the tomb? 'Twas there the flesh of Je - sus lay, And left a long per - fume.

FRANKFORT. C. M.

*

1. By cool Si - lo - am's sha - dy rill How sweet the li - ly grows! How sweet the breath beneath the hill, Of Sharon's dewy rose, Of Sharon's dewy rose.
 2. Lo! such the child whose early feet The paths of peace have trod; Whose secret heart, with influence sweet, Is upward turned to God, Is upward turned to God.
 3. By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose that blooms beneath the hill Must shortly fade away, Must shortly fade a - way.

1. Hear what the voice from heav'n proclaims For all the pi - ous dead: " Sweet is the sa - vor of their names," And soft their sleep - ing bed.
 2. They die in Je - sus, and are blest; How calm their slumbers are! From suffering and from sin re - leased, They're freed from ev - ery snare.

3. Far from this world of toil and strife, They're present with the Lord; The la - bors of their mor - tal life End in a large re - ward.

PINE HILL. C. M.

E. A. BROOKS.

1. With joy we hail the sa - cred day, Which God has called his own; With joy the summons we o - bey, To worship at his throne.
 2. Thy cho - sen tem - ple, Lord, how fair! As here thy servants throng, To breathe the hum - ble, fer - vent prayer, And pour the grate - ful song.

3. Spir - it of grace! O deign to dwell With - in thy Church be - low, Make her in ho - li - ness ex - cel, With pure de - vo - tion glow.

VOLNEY. C. M.



1. Come, let us join with one ae - cord In hymns a - round the throne; This is the day our ris - ing Lord Hath made and called his, own.
 2. This is the day which God hath blest, The brightest of the seven, Type of that ev - er - last - ing rest The saints en - joy in heaven.

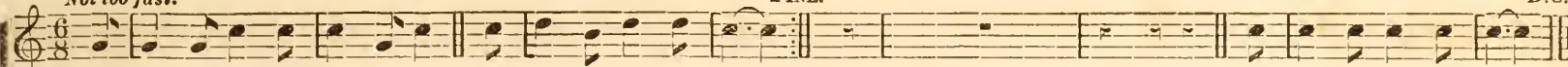
3. Then let us in his name sing on, And hast - en to that day When our Re - deem - er shall come down, And shad - ows pass a - way.

HOME. C. M. D.

R. M. McINTOSH. 107
D.C.

Not too fast.

FINE.



1. { Sweet land of rest! for thee I sigh: When will the mo-ment come }
 { When I shall lay my ar-mor by, And dwell with Christ at home. }
 D.C. This world, a wil-der-ness of woe,—This world is not my home.
2. No tran-quil joys on earth I know, No peace-ful sheltering dome;

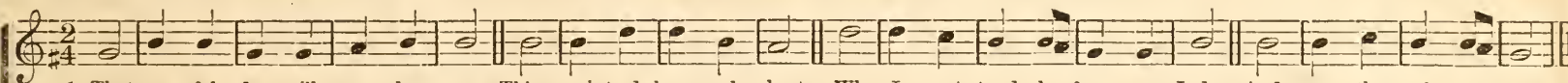


3. { To Je-sus Christ I sought for rest; He bade me cease to roam, }
 { But fly for suc-cor to his breast, And he'd con-duct me home. }
 D.C. I long to leave th' unhallowed ground, And dwell with Christ at home.
4. Wea-ry of wand'-ring round and round This vale of sin and gloom,

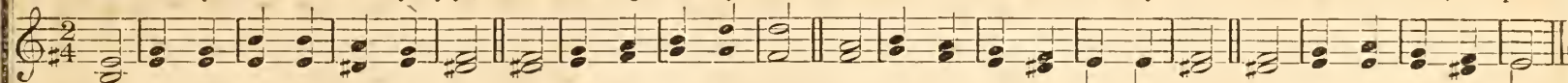


EDIE. C. M.

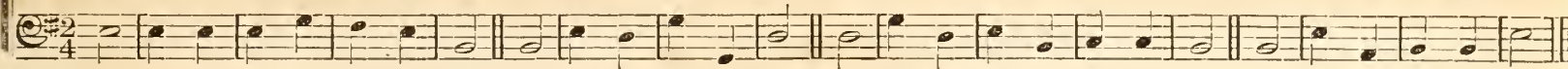
*



1. That aw-ful day will sure-ly come—Th' ap-point-ed hour makes haste—When I must stand be-fore my Judge, And pass the sol-emn test.
 2. Thou love-ly Chief of all my joys, Thou Sove-reign of my heart, How could I bear to hear thy voice Pro-nounce the sound, "Depart!"

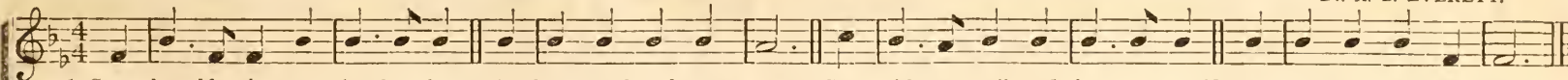


3. O, tell me that my worth-less name Is gra-ven on thy hands; Show me some prom-ise in thy book, Where my sal-va-tion stands.

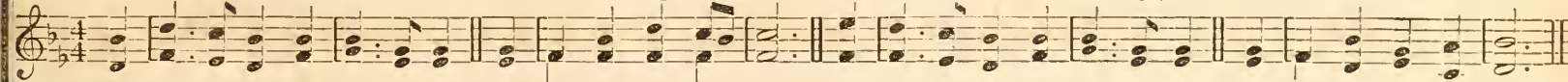


MILLS. C. M.

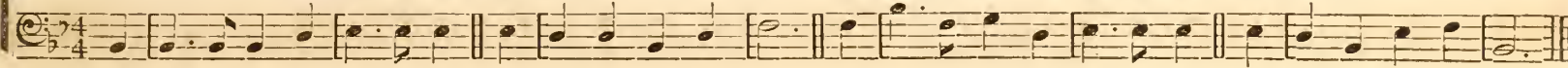
Dr. A. B. EVERETT.



1. Come, hum-ble sin-ner, in whose breast A thousand thoughts re-volve, Come with your guilt and fear op-press'd And make this last re-solve:—



2. I'll go to Je-sus, though my sin Like mountains round me close; I know his courts, I'll en-ter in, What-ev-er may op-pose.



1. In mer-cy, Lord, re - member me, Thro' all the hours of night; And grant to me most gra-ciously, The safe-guard of thy might.
 2. With cheerful heart I close mine eyes, Since thou wilt not re - move; O, in the morn-ing let me rise, Re - joic-ing in thy love.

3. Or, if this night should prove the last, And end my tran-sient days; O, take me to thy promised rest, Where I may sing thy praise.

MANLY. C. M.



1. Je - sus, thou art the sin - ner's friend, As such I look to thee; Now in the bow-els of thy love, O Lord, re - mem - ber me!
 2. Re-member thy pure word of grace, Re-mem-ber Cal - va - ry; Re-member all thy dy - ing groans, And then re - mem - ber me!

3. Thou wondrous Ad - vo - cate with God, I yield my-self to thee; When thou art sit - ting on thy throne, O Lord, re - mem - ber me!

LOVE. C. M.



1. O could I find, from day to day, A near-ness to my God, Then would my hours glide sweet away, While lean-ing on his word,
 2. Lord, I de-sire with thee to live A - new from day to day, In joys the world can nev-er give, Nor ev-er take a - way.

3. Thus, till my last, ex - pir - ing breath, Thy goodness I'll a - dore; And when my frame dissolves in death, My soul shall love thee more.

1. Come, thou De-sire of all thy saints, Our humble strains at-tend, While, with our prais-es and complaints, Low at thy feet we bend.
 2. Now, Saviour, let thy glo-ry shine, And fill thy dwellings here, Till life, and love, and joy di-vine, A heaven on earth ap-pear.

3. Then shall our hearts en-raptured say,—Come, great Redeem-er, come And bring the bright, the glorious day, That calls thy chil-dren home.

PULTNEY. C. M.



1. Faith adds new charms to earthly bliss, And saves us from its snares; Its aid in ev-ery du-ty brings, And softens all our cares.

2. The wounded conscience knows its power The healing balm to give: That balm the saddest heart can cheer, And make the dy-ing live.

HOPE. C. M. Double.

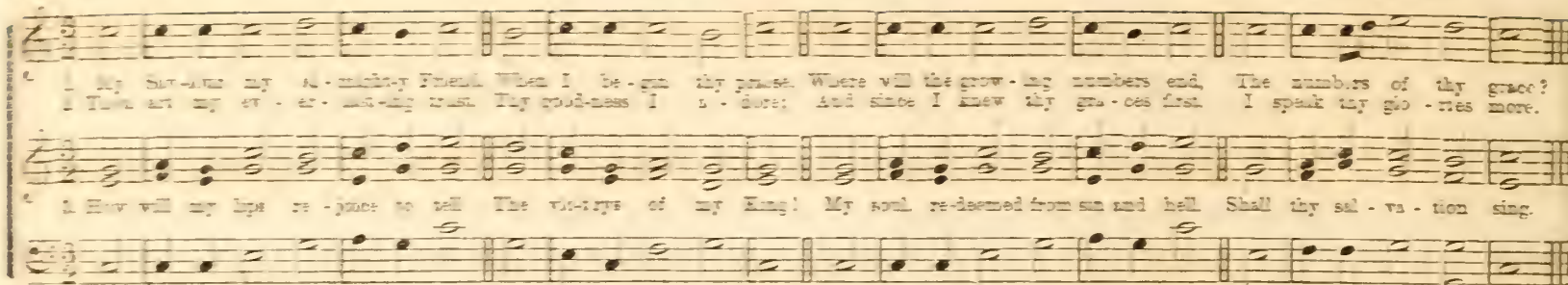


FINE.

D. C.

1. { Thou Lamb of God, for sin-ners slain, To thee I hum-bly pray; }
 { O heal me of my grief and pain,—And take my sins a-way. } Now from this bondage, Lord, re-lease, And give the wanderer rest:
 d. c. Re-deem-er, Sav-iour, seal my peace, And take me to thy breast.

2. { Thou wilt not cast a sin-ner out, Who hum-bly comes to thee; }
 { My gra-cious Lord, I can-not doubt Thy mer-cy is for me: } O let me now ob-tain the grace. And find my long-sought rest:
 d. c. Re-deem-er, Sav-iour, seal my peace, And take me to thy breast.

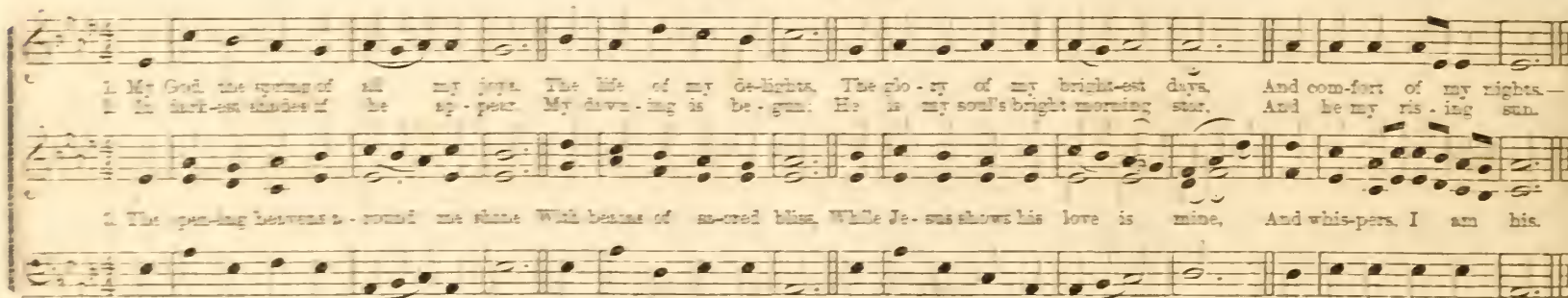


1 My Sav-our my al-mighty Friend, When I be-gan thy grace, Where will the grow-ing num-bers end, The num-bers of thy grace?
I thank art my ev-er-last-ing trust, Thy good-ness I a-dore; And since I knew thy gra-cies first, I speak thy glo-ries more.

2 How will my lips re-joice to tell The vic-tory of my King! My soul re-deemed from sin and hell, Shall thy sal-va-tion sing.

KEEN. C. M.

*



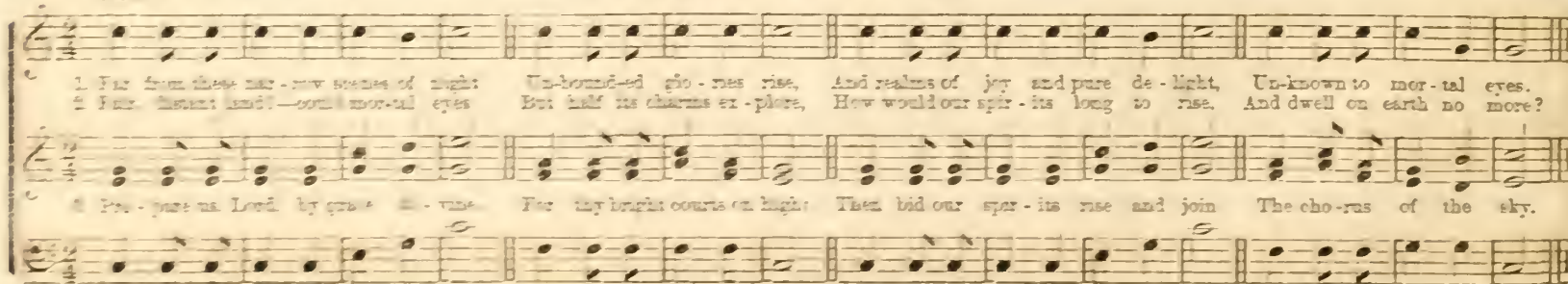
1 My God, the spring of all my joys, The life of my de-light, The glo-ry of my bright-est days, And com-fort of my nights—
He hath-est raised me up, My down-ing is be-gun; He is my soul's bright morn-ing star, And he my ris-ing sun.

2 The open-ing be-tween a-bound-ed shame With beams of sa-cred bliss, While Je-sus shows his love is mine, And whis-pers, I am his.

ASHVILLE. C. M.

Dr. A. B. E.

Allegro.



1 Far from these nar-row scenes of night, Un-boun-ded glo-ries rise, And realms of joy and pure de-light, Un-known to mor-tal eyes.
2 Fair, bright land!—our mor-tal eyes, But half its charms ex-plain, How would our spir-its long to rise, And dwell on earth no more?

3 Pre-pare us, Lord, by grace to rise, For thy bright courts on high; Then bid our spir-its rise and join The cho-rus of the sky.

CLEARFIELD. C. M.

E. H. EVERETT.



1. When all thy mer-cies, O my God, My ris-ing soul sur-veys, Trans-ported with the view, I'm lost In wonder, love, and praise.
 2. O, how can words with e-qual warmth, The gra-ti-tude de-clare, That glows within my ravished heart?—But thou canst read it there.

3. When in the slip-p'ry paths of youth, With heedless steps I ran; Thine arm, un-seen, con-veyed me safe, And led me up to man.

ADRIAN. C. M.

ASA BETTEVER.

1. These mor-tal joys, how soon they fade, How swift they pass a-way! The dy-ing flower re-clines its head, The beau-ty of a day.
 2. Soon are those earth-ly trea-sures lost We fond-ly call our own; We scarce-ly can pos-ses-sion boast, Be-fore we find them gone.

3. But there are joys which can-not die, With God laid up in store; Trea-sures be-yond the chang-ing sky, More bright than golden ore.

VERN. C. M.



1. Be-neath our feet, and o'er our head, Is e-qual warn-ing given; Be-neath us lie the count-less dead,—A-bove us is the heaven.
 2. Death rides on ev-ery pass-ing breeze, And lurks in ev-ery flower; Each sea-son has its own dis-ease,—Its per-il ev-ery hour.

3. Turn, mor-tal, turn; thy dan-ger know: Where'er thy foot can tread, The earth rings hol-low from be-low, And warns thee by her dead.

1. To thee, be-fore the dawning light, My gracious God, I pray; I med-i-tate thy name by night, And keep thy law by day.

2. My spir-it faints to see thy grace; Thy promise bears me up; And while sal-va-tion long de-lays, Thy word sup-ports my hope.

3. When midnight darkness veils the skies, I call thy works to mind; My thoughts in warm de-vo-tion rise, And sweet ac-cept-ance find.

GARY, C. M.



1. A-mazing grace—how sweet the sound—That saved a wretch like me; I once was lost, but now am found; Was blind, but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears relieved: How pre-cious did that grace ap-pear, The hour I first be-lieved!

3. Thro' many dan-gers, toils, and snares, I have al-read-y come; 'Tis grace has brought me safe thus far, And grace will lead me home.

BARCLAY. C. M.

DR. A. B. EVERETT.

With Solemnity.

1. When, as re-turms this sol-emn day, Man comes to meet his God, What rites, what honors shall he pay? How speak his praise a-broad?

2. From marble domes and gild-ed spires Shall clouds of in-cense rise, And gems, and gold, and gar-lands deck The cost-ly sac-ri-fice?

3. Vain, sin-ful man, Cre-a-tion's Lord Thy offerings well may spare; But give thy heart, and thou shalt find Thy God will hear thy prayer.

RIVERTON. C. M.

B. H. EVERETT. 113

Slow

1. Je - sus, thou art the sin-ner's friend, As such I look to thee; Now in the bowels of thy love, O Lord, remember me! O Lord, remember me!

2. Re - member thy pure word of grace, Re - member Cal - va - ry; Re - member all thy dy - ing groans, And then remember me! And then remember me!

3. Thou wondrous Advocate with God, I yield myself to thee; While thou art sitting on thy throne, O Lord, remember me! O Lord, remember me!

CONSTANCE. C. M.

*

1. What glo - ry gilds the sa - cred page! Ma - jes - tic, like the sun, It gives a light to ev - ry age; It gives, but bor - rows none.

2. The power that gave it still sup - plies, The gra - cious light and heat; Its truths up - on the na - tions rise: They rise, but nev - er set.

3. Our souls re - joic - ing - ly pur - sue The steps of him we love, Till glo - ry breaks up - on our view, In bright - er worlds a - bove.

ALBION. C. M.

ASA BETTEVER.

1. I love the Lord: he heard my cries, And pit - ied ev - ery groan: Long as I live, when trou - bles rise, I'll hast - en to his throne.

2. I love the Lord: he bow'd his ear, And chased my grief a - way: O let my heart no more des - pair, While I have breath to pray.

3. The Lord be - held me sore dis - tressed; He bade my pains re - move: Re - turn, my soul, to God thy rest, For thou hast known his love.

1. There is a fount-ain, filled with blood, Drawn from Im-man - uel's veins; And sin-ners, plunged beneath that flood, Lose all their guilt - y stains.
 2. The dy - ing thief re - joiced to see That fount-ain, in his day; And there may I, though vile as he, Wash all my sins a - way.

3. Thou dy - ing Lamb! thy pre-cious blood Shall nev - er lose its power, Till all the ran-som'd church of God Are saved, to sin no more.

BAXTER. C. M.

Dr. A. B. E.

1. How oft, a - las! this wretched heart Has wandered from the Lord! How oft my rov - ing thoughts de - part, For - get - ful of his word!
 2. Yet sovereign mer - cy calls, "Re - turn:" Dear Lord, and may I come? My vile in - grat - i - tude I mourn; O, take the wanderer home.

3. Thy pard - ning love, so free, so sweet, Blest Sav - iour, I a - dore; O, keep me at thy sa - cred feet, And let me rove no more.

BOWMANVILLE. C. M.

L. C. EVERETT.

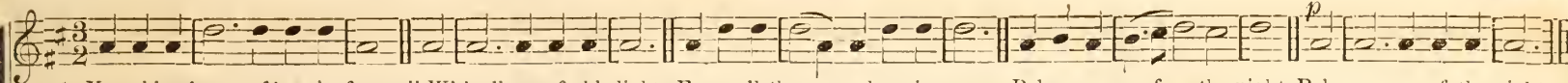
1. Sal - va - tion! O the joy - ful sound! 'Tis mu - sic to our ears, A sov - reign balm for ev - ry wound, A eor - dial for our fears.
 2. Sal - va - tion! O thou bleeding Lamb! To thee the praise be - longs: Sal - va - tion shall in - spire our hearts, And au - i - mate our songs.

3. Sal - va - tion! let the ech - o fly The spa - cious earth a - round; While all the ar - mies of the sky Con - spire to raise the sound.

MATTIE. C. M.

L. C. EVERETT.

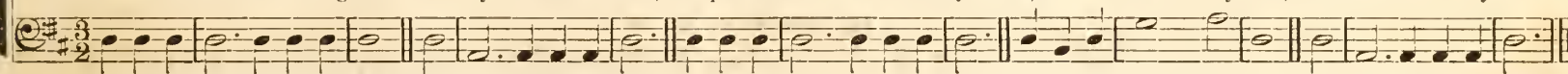
115



1. Ye golden lamps of heav'n, farewell, With all your feeble light; Farewell, thou everchanging moon, Pale empress of the night, Pale empress of the night.
2. And thou, refulgent orb of day, In brighter flames arrayed, My soul, that springs beyond thy sphere, No more demands thy aid, No more demands thy aid.

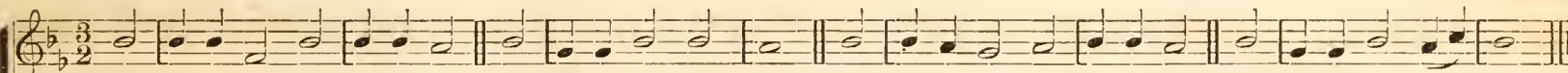


3. Ye stars are but the shining dust Of my di-vine a-bode, The pavement of those heavenly courts, Where I shall see my God, Where I shall see my God.



WIGHTMAN. C. M.

N. E. EVERETT.



1. Re - turn, O wan - der - er, re - turn, And seek thy Fa - ther's face; Those new de - sires which in thee burn Were kindled by his grace.
2. Re - turn, O wan - der - er, re - turn; He hears thy hum - ble sigh: He sees thy softened spir - it mourn, When no one else is nigh.

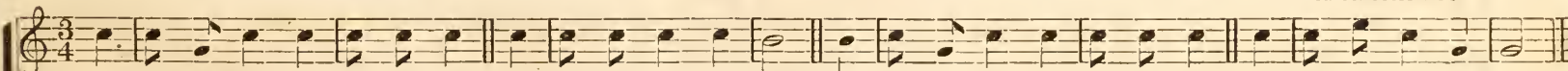


3. Re - turn, O wan - der - er, re - turn; Thy Saviour bids thee live: Come to his cross, and, grateful, learn How free - ly he'll for - give.

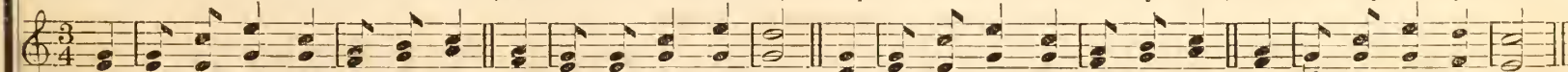


BASIL. C. M.

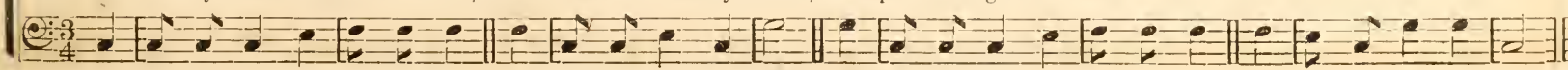
R. M. McINTOSH.



1. O for a clos - er walk with God, — A calm and heavenly frame; A light to shine up - on the road That leads me to the Lamb.
2. The dear - est i - dol I have known, Whate'er that i - dol be, Help me to tear it from thy throne, And wor - ship on - ly thee.



3. So shall my walk be close with God, Calm and se - rene my frame; So pur - er light shall mark the road That leads me to the Lamb.



O for a thousand tongues to sing My great Redeemer's praise; The glo-ries of my God and King, The tri-umphs of his grace.

O for a thousand tongues to sing My great Redeemer's praise; The glo-ries of my God and King, The triumphs of his grace, The tri-umphs of his grace.

The glo-ries of my God and King, The glo-ries of my God and King,

LANESBORO'. C. M.

ENGLISH.

Ear-ly, my God, with-ont de-lay, I haste to seek thy face; My thirst-y spir-it faints a-way, My thirst-y spir-it faints a-way, With-ont thy cheer-ing grace.

BROWN. C. M.

WM. B. BRADBURY.

I love to steal a-while a-way From eve-ry cumbering care, And spend the hours of set-ting day, In hum-ble, grate-ful prayer.

HEBER. C. M.

GEO. KINGSLEY.

The Sav-our calls, let ev-ery ear At-tend the heav'n-ly sound; Ye doubt-ing souls dis-miss your fears, Hope smiles re-viv-ing round.

MEDFIELD. C. M.

W. MATHER.

Ear-ly, my God, with-ont de-lay, I haste to seek thy face; My thirst-y spi-rit faints a-way With-ont thy cheer-ing grace.

ARLINGTON. C. M.

By ARNE. 117

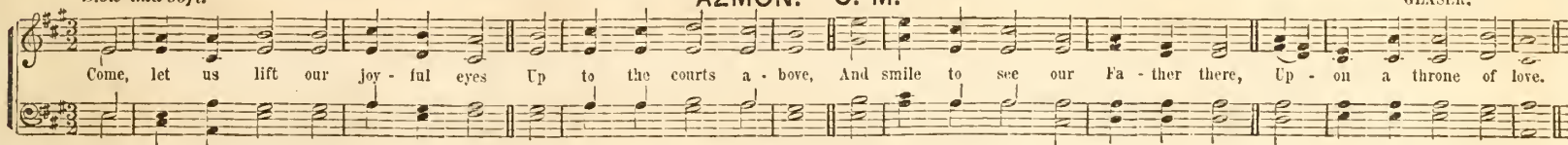


Je - sus, u - ni - ted by thy grace, And each to each en - deared, With con - fi - dence we seek thy face, And know our prayer is heard.

Slow and soft.

AZMON. C. M.

GLASER.

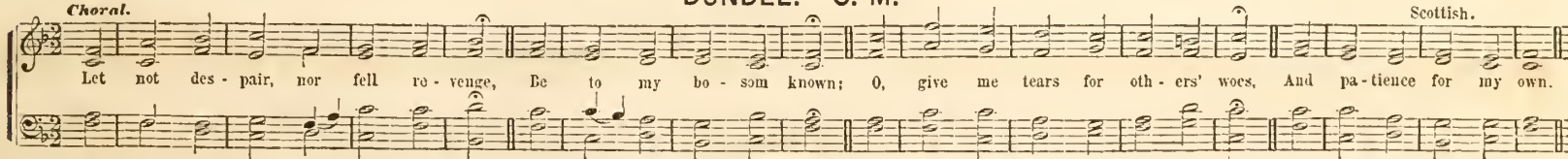


Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.

Choral.

DUNDEE. C. M.

Scottish.

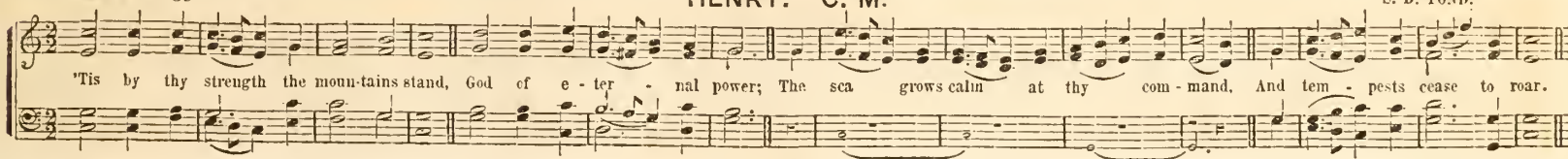


Let not des - pair, nor fell re - venge, Be to my bo - som known; O, give me tears for oth - ers' woes, And pa - tience for my own.

With energy.

HENRY. C. M.

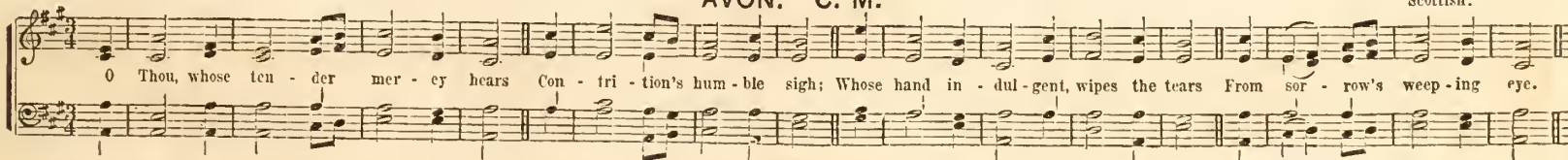
S. B. POND.



'Tis by thy strength the moun - tains stand, God of e - ter - nal power; The sea grows calm at thy com - mand, And tem - pests cease to roar.

AVON. C. M.

Scottish.

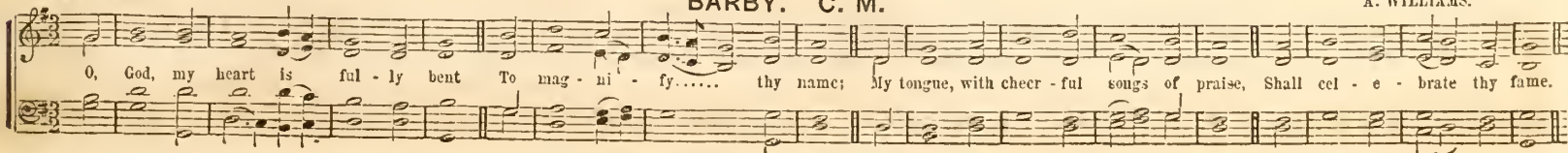


O Thou, whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand in - dul - gent, wipes the tears From sor - row's weep - ing eye.

Moderato.

BARBY. C. M.

A. WILLIAMS.



O, God, my heart is ful - ly bent To mag - ni - fy..... thy name; My tongue, with cheer - ful songs of praise, Shall cel - e - brate thy fame.

DEVIZES. C. M.

TUCKER.

Come, let us join our cheer-ful songs, With an-gels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

ST. MARTINS. C. M.

W. TANSUR.

O Thou, to whom all crea- tures bow, With- in this earth- ly frame, Thro' all the world, how great art Thou! How glo- rious is thy name.

CORONATION. C. M.

OLIVER HOLDEN.

All hail the power of Je- sus' name! Let an- gels prostrate fall; Bring forth the roy- al di- a-dem, And crown him Lord of all; Bring forth the royal di- a-dem, And crown him Lord of all.

Moderato.

STEPHENS. C. M.

JONES.

To our al- might- y Ma- ker, God, New hon- ors be ad- dressed; His great sal- va- tion shines a- broad, And makes the na- tions blessed.

CHRISTMAS. C. M.

Attributed to HANDEL.

A- wake, my soul, stretch eve- ry nerve, And press with vi- gor on; A heavenly race de-mands thy zeal, And an im-mor- tal crown, And an im-mor- tal crown.

Not too fast.

DEDHAM. C. M.

GARDNER.

Sweet was the time, when first I felt The Sav- iour's par- d'ning blood, Ap- plied to cleanse my soul from guilt, And bring me home to God.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.
 2. Arm me with jeal - ous care, As in thy sight to live; And O thy ser - vant, Lord, pre-pare, A strict ac-count to give.

3. Help me to watch and pray, And on thy-self re - ly; As-sured if I my trust be-tray, I shall for - ev - er die.

TOPEKA. S. M.

J. H. TENNEY.

1. Fa - ther, I own thy voice, I seek thy lov - ing face; The fount-ain of my sweet-est joys, Is thine a - bound - ing grace.
 2. Sav - iour, I cling to thee, Thou vic - tor in the strife; Thy blood-paid ran-som set me free, My peace, my hope, my life.

3. Fa - ther, be-hold thy child, Guide me, and guard from ill; In dan - gers thick, thro' des-erts wild, Be my pro - tec - tor still.

ANDREWS. S. M.

Dr. A. B. EVERETT.

1. O bless the Lord, my soul; His grace to thee pro-claim; And all that is with - in me, join To bless his ho - ly name.
 2. O, bless the Lord, my soul; His mer - cies bear in mind; For - get not all his ben - c - fits; The Lord to thee is kind.

3. He will not al - ways chide; He will with pa-tience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate.

1. Dear Sav - iour, we are thine, By ev - er - last - ing bands: Our names, our hearts, we would re - sign, And souls, in - to thy hands.

2. To thee we still would cleave, With ev - er grow - ing zeal; If mil - lions tempt us Christ to leave, O let them ne'er pre - vail.

3. Death may our souls di - vide From these a - bodes of elay; But love shall keep us near thy side, Thro' all the gloom - y way.

VALE. S. M.

1. O bless the Lord, my soul; His grace to thee pro - claim; And all that is with - in me, join To bless his ho - ly name.

2. The Lord for - gives thy sins, - Pro - longs thy fee - ble breath; He heal - eth thine in - firm - i - ties, And ran - soms thee from death.

3. Then bless his ho - ly Name, Whose grace hath made thee whole; Whose lov - ing - kindness crowns thy days: O bless the Lord, my soul.

PERCIL. S. M.

ASA BETTEVER.

1. O, blessed souls are they Whose sins are cov - ered o'er; Di - vine - ly blest, to whom the Lord Im - puts their guilt no more.

2. They mourn their follies past, And keep their hearts with care; Their lips and lives, with - out de - ceit, Shall prove their faith sin - cere.

3. Let sinners learn to pray; Let saints keep near the throne: Our help in times of deep dis - tress Is found in God a - lone.

VALENTINE. S. M.

DR. A. B. EVERETT. 121

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief, Burst forth from ev - ery eye.
 2. The Son of God in tears, The won-d'ring an - gels see; Be thou as - ton - ished, O my soul; He shed those tears for thee.

3. He wept that we might weep; Each sin de - mands a tear: In heaven a - lone no sin is found, And there's no weep - ing there.

VANE. S. M.



1. O where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.
 1. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears, There is a life a - bove, Un - mea-sured by the flight of years; And all that life is love.

PAOLI. S. M.

DR. A. B. EVERETT.

1. And eanst thou, sin - ner, slight The call of love \di - vine? Shall God with ten - der - ness in - vite, And gain no thought of thine?
 2. Wilt thou not cease to grieve The Spir - it from thy breast, Till he thy wretch - ed soul shall leave With all thy sins op - pressed?

3. To - day, a pard - 'ning God Will hear the sup - pliant pray; To - day, a Sav - iour's cleansing blood Will wash thy guilt a - way.

Con Moto.

1. My Mak - er and my King, To thee my all I owe ; Thy sove - reign boun - ty is the spring Whence all my bless - ings flow.
 2. The crea - ture of thy hand, On thee a - lone I live ; My God, thy beu - e - fits de - mand More praise than I can give.

3. O, let thy grace in - spire My soul with strength di - vine ; Let all my powers to thee as - pire, And all my days be thine.

SHALLENBERGER. S. M.

Dr. A. BROOKS EVERETT.

1. While my Re - deem - er's near, My Shep - herd and my Guide, I bid fare - well to anx - ious fear ; My wants are all sup - plied.
 2. To ev - er - fra - grant meads, Where rich a - bun - dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

3. Dear Shep - herd, if I stray, My wandering feet re - store ; To thy fair pas - tures guide my way, And let me rove no more.

BARTON. S. M.

ASA BETTEVER.

1. Great God, now con - de - scend - To bless our ris - ing race ; Soon may their will - iug spir - its bend, The sub - jects of thy grace.
 2. O, what a pure de - light Their hap - pi - ness to see ! Our warm - est wish - es all u - nite To lead their souls to thee.

3. O, grant thy Spir - it, Lord, Their hearts to sane - ti - fy ; Re - mem - ber now thy gra - cious word ; Our hopes on thee re - ly.

DENVER. S. M. Double.

B. A. TEREVET. 123

1. O Thou, whom we a - dore, To bless our earth a - gain, As - sume thine own al - night - y power, And o'er the na - tions reign:
 2. Where all thy laws are spurned, Thy ho - ly name pro - faned, And where the ru - ined world has mourned, With blood of mil - lions stained:

3. A gra - cious Sav - iour, thou Wilt all thy crea - tures bless; And ev - ery knee to thee shall bow, And ev - ery tongue con - fess:

The world's De - sire and Hope, All power to thee is given; Now set the last great em - pire up, E - ter - nal Lord of heaven.
 Re - veal the glo - rious scene; The hea - then claim for thine; And there the end - less - reign be - gin With maj - es - ty di - vine.

Ac - cord - ing to thy word, Now be thy grace re - vealed; And with the knowledge of the Lord, Let all the earth be filled.

ORON. S. M.

DR. A. B. EVERETT.

1. Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King; Jehovah is the sove'reign God, The u - ni - ver - sal King.
 2. Come, worship at his throne; Come, bow before the Lord; We are his work, and not our own; He form'd us by his word; We are his work, and not our own; He form'd, &c.

3. To-day attend his voice, Nor dare provoke his rod; Come, like the people of his choice, And own your gracious God; Come, like the people of his choice, And own, &c.

1. O Lord, thou art my Lord, My por-tion and de-light; All oth-er lords I now re-ject, And cast them from my sight.
 2. My soul, to Je-sus joined By faith, and hope, and love, Now seeks to dwell a-mong thy saints, And rest with them a-bove.

3. Ac-cept, O Lord, my heart; To thee my-self I give; Nor suf-fer me from hence to stray, Or cause thy saints to grieve.

ASHTON. S. M.

E. A. BROOKS.

1. I love thy king-dom, Lord, The house of thine a-bode, The church our blest Re-deem-er saved, With his own pre-cious blood.
 2. I love thy church, O God, Her walls be-fore thee stand, Dear as the ap-ple of thine eye, And grav-en on thy hand.

3. For her my tears shall fall; For her my prayers as-cend; To her my cares and toil be given, Till toils and cares shall end.

DEE. S. M.

*

1. O, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean's depths to sound, Or pierce to ei-ther pole.
 2. The world can nev-er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears, There is a life a-bove, Un-measured by the flight of years; And all that life is love.

DELL. S. M.

Dr. A. Brooks Everett. 125

1. My God, my life, my love, To thee, to thee I call; I can-not live if thou re-move, For thou art all in all.
 2. Thy shin-ing love can cheer This dun-geon where I dwell: 'Tis par-a-dise when thou art here; If thou de-part, 'tis hell.

3. To thee, and thee a-lone, The an-gels owe their bliss; They sit a-round thy gra-cious throne, And dwell where Je-sus is.

FERN. S. M.

ASA BETTEVER.

1. Not all the blood of beasts, On Jew-ish al-tars slain, Could give the guil-ty con-science peace, Or wash a-way the stain.
 2. But Christ, the heavenly Lamb, Takes all our sins a-way;— A sac-ri-fice of no-bler name, And rich-er blood than they.

3. My faith would lay her hand, On that dear head of thine; While like a pen-i-tent I stand, And there con-fess my sin.

CURTIS. S. M.

B. A. TEREVET.

1. How swift the tor-rent rolls That bears us to the sea; The tide that hur-ries thoughtless souls To vast e-ter-ni-ty.
 2. Our fa-thers, where are they, With all they called their own? Their joys and griefs, and hopes and cares, And wealth and hon-or gone.

3. God of our fa-thers, hear, Thou ev-er-last-ing Friend! While we, as on life's ut-most verge, Our souls to thee com-mend.

1. And am I born to die? To lay this bod - y down? And must my trem - bling spir - it fly In to a world un-known.
 2. Waked by the trumpet's sound, I from the grave must rise, And see the Judge with glo - ry crowned, And see the flam - ing skies.
 3. How shall I leave my tomb? With tri - umph or re-gret?—A fear - ful or a joy - ful doom, A curse or bless - ing, meet?

SIMCOE. S. M.

Dr. A. E. EVERETT.

1. The Lord my Shep - herd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?
 2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.
 3. If e'er I go a - stray, He doth my soul re - claim, And guides me, in his own right way, For his most ho - ly name.

LANDRUM. S. M.

1. Once more we meet to pray, Once more our guilt con - fess; Turn not, O Lord, thine ear a - way From crea - tures in dis - tress.
 2. Our sins to heaven as - cend, And there for ven - geance ery; O God, be - hold the sin - ner's Friend, Who in - ter - ce-des on high.
 3. Now let thy bo - som yearn, As it hath done be - fore; Re - turn to us, O God, re - turn, And ne'er for - sake us more.

1. Thou God of sovereign grace, In mer-cy now ap-pear; We long to see thy smil-ing face, And feel that thou art near.
 2. Re-ceive these lambs to-day, O Shepherd of the flock, And wash the stains of guilt a-way Be-side the smit-ten Rock.

3. To-day in love de-seend; O, come this pre-cious hour; In mer-cy now their spir-its bend By thy re-sist-less power.

McCOY. S. M.

L. C. EVERETT.

1. I love thy king-dom, Lord, The house of thine a-bode, The Church our blest Re-deemer saved With his own pre-cious blood.
 2. Be-yond my high-est joy I prize her heavenly ways, Her sweet commun-ion, solemn vows, Her hymns of love and praise.

3. Sure as thy truth shall last, To Zi-on shall be given, The brightest glo-ries earth can yield, And brighter bliss of heaven.

ANDERSON, S. M.

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1. And am I born to die, To lay this bod-y down? And must my trem-bling spir-it fly In-to a world un-known?
 2. A land of deep-est shade, Unpierced by hu-man thought; The dreary re-gions of the dead, Where all things are for-got!

3. Soon as from earth I go, What will be-come of me? E-ter-nal hap-pi-ness or woe Must then my por-tion be!

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ae-cord, And thus surround the throne.
 2. The sor-rows of the mind Be banished from the place; Ro-li-gion nev-er was de-signed To make our pleasures less.

3. Let those re-fuse to sing Who nev-er knew our God; But children of the heavenly King May speak their joys a-broad.

RIGDON. S. M.

1. O Lord, thou art my Lord, My por-tion and de-light; All oth-er lords I now re-ject, And cast them from my sight.
 2. Too long my feet have strayed In sin's for-bid-den way; But since thou hast my soul re-claimed To thee my vows I'll pay.

3. My soul, to Je-sus joined By faith, and hope, and love, Now seeks to dwell a-mong thy saints, And rest with them a-bove.

HOMEWORTH. S. M.

ASA BETTEVER.

1. My soul, be on thy guard; Ten thousand foes a-rise; The hosts of sin are press-ing hard, To draw thee from the skies.
 2. O, watch, and fight, and pray; The bat-tle ne'er give o'er; Re-new it bold-ly ev-ery day, And help di-vine im-plore.

3. Ne'er think the vic-try won, Nor lay thine ar-mor down; Thy ar-duous work will not be done Till thou ob-tain thy crown.

1. Can sin - ners hope for heaven, Who love this world so well? Or dream of fu - ture hap - pi - ness, While on the road to hell?
 2. Shall they ho - san - nas sing, With an un - hal - lowed tongue? Shall palms a - dorn the guil - ty hand Which does its neigh - bor wrong?

3. Thy grace, O God, a - lone, Good hopes can e'er af - ford! The par - doned and re - newed shall see The glo - ry of the Lord.

ESTHER. S. M.



1. Be - hold what won - drous grace The Fa - ther hath be - stowed On sin - ners of a mor - tal race, To call them sons of God!
 2. Nor doth it yet ap - pear How great we must be made; But when we see our Sav - iour here, We shall be like our Head.

3. A hope so much di - vine May tri - als well en - dure; May pur - ri - fy our souls from sin, As Christ, the Lord is pure.

ROSE HILL. S. M.



1. O cease, my wan - dering soul, On rest - less wing to roam; All this wide world to ei - ther pole, Has not for thee a home.
 2. Be - hold the ark of God; Be - hold the o - pen door; O haste to gain that dear a - bode, And rove, my soul, no more.

3. There safe thou shalt a - bide, There sweet shall be thy rest, And ev - ery long - ing sat - is - fied, With full sal - va - tion blest.

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joic - ing eyes.
 2. The King him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.

3. My will - ing soul would stay In such a frame as this, And sit and sing her - self a - way To ev - er - last - ing bliss.

JETER. S. M.



1. Be - hold, the morn - ing sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And light and life con - vey.
 2. But where the gos - pel comes, It spreads di - vin - er light; It calls dead sin - ners from their tombs, And gives the blind their sight.

3. My gra - cious God, how plain Are thy di - rec - tions given! O, may I nev - er read in vain, But find the path to heaven.

ALVORD. S. M.

Dr. A. B. E.

1. The Lord my Shepherd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?
 2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re - claim, And guides me, in his own right way, For his most ho - ly name.

DANIELSONVILLE. S. M.

E. A. BROOKS. 131

1. How beau-teous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues And words of peace re - veal!
 2. How charming is their voice! How sweet their tid - ings are! "Zi - on, be - hold thy Sav-iour King, He reigns and tri - umphs here."

3. The Lord makes bare his arm Through all the earth a - broad! Let ev - ery na - tion now be - hold Their Sav-iour and their God.

DODDRIDGE. S. M.

Dr. A. B. EVERETT.

1. Sow in the morn thy seed; At eve hold not thy hand; To doubt and fear give thou no heed; Broad-cast it o'er the land.
 2. Thou canst not toil in vain; Cold, heat, and moist, and dry, Shall fos - ter and ma - ture the grain For gar - ners in the sky.

3. Thence, when the glorious end, The day of God, shall come, The an - gel - reap - ers shall de - scend, And heav'n cry, "Harvest home!"

LIMA. S. M.

ASA BETTEVER.

1. How sweet the melt - ing lay, Which breaks up-on the ear, When, at the hour of ris - ing day, Chris-tians u - nite in prayer!
 2. The breez-es waft their cries Up to Je - ho - vah's throne; He list - ens to their hum-ble sighs, And sends his bless - ings down.

3. Glo - ry to God on high, Who sends his bless-ings down To res - eue souls condemned to die, And make his peo - ple one.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus surround the throne:
 2. Let those re-fuse to sing, Who nev-er knew our God: But children of the heavenly King May speak their joys a-broad:
 3. This aw-ful God is ours, Our Fa-ther and our Love; He will send down his heavenly powers, To car-ry us a-bove:
 4. Yes, and be-fore we rise To that im-mor-tal state, The thoughts of such a-maz-ing bliss Should con-stant joys cre-ate:

The sor-rows of the mind Be banished from the place!
 The sorrows of the mind..... Be banished from the place!..... Re-li-gion nev-er was de-signed To make our pleasures less.
 The God that rules on high,..... And all the earth surveys,..... That rides up-on the storm-y sky, And calms the roar-ing seas—
 There we shall see his face,..... And nev-er, nev-er sin;..... There from the riv-ers of his grace Drink end-less pleasures in.
 The men of grace have found..... Glo-ry be-gun be-low:..... Ce-les-tial fruits on earth-ly ground From faith and hope may grow.
 The sor-rows of the mind Be banished from the place!

DEXTER. S. M.

WM. F. SHERWIN.

1. My soul, be on thy guard; Ten thou-sand foes a-rise; The hosts of sin are press-ing hard, To draw thee from the skies.
 2. O, watch, and fight, and pray; The bat-tle ne'er give o'er; Re-new it bold-ly ev-ery day, And help di-vine im-plore.
 3. Ne'er think the vic-tory won, Nor lay thine ar-mor down: Thy ar-duous work will not be done Till thou ob-tain the crown.

1. And must this bod - y die? This mor - tal frame de - cay? And must these ae - tive limbs of mine Lie mouldering in the elay?

2. God, my Re - deem - er, lives, And oft - en, from the skies, Looks down and watches all my dust, Till he shall bid it rise.

3. Ar - rayed in glo - rious grace Shall these vile bod - ies shine, And ev - ery shape, and ev - ery face, Look heavenly and di - vine.

ALLEN. S. M.

*

1. Not all the blood of beasts On Jew - ish al - tars slain, Could give the guilt - y conscience peace, Or wash a - way the stain.

2. But Christ, the heavenly Lamb, Takes all our sins a - way; A sac - ri - fice of no - bler name, And rich - er blood than they.

3. My faith would lay her hand On that dear head of thine, While like a pen - i - tent I stand, And there con - fess my sin.

ADAIR. S. M.

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1. Lord, I would come to thee, A sin - ner all de - filed; O take the stain of guilt a - way, And own me as thy child.

2. A - mong thy lit - tle flock I need the Shepherd's care; Pour wa - ters from the snit - ten Rock, And pas - tures green pre - pare.

3. Blest Shepherd, I am thine; Still keep me in thy fear; Now fill my heart with grace di - vine; Bring thy sal - va - tion near.

1. Our will-ing feet shall stand With-in the tem-ple door, While young and old, in many a band, Shall through the sa-cred floor.
2. With-in these walls may peace And har-mo-ny be found; Zi-on, in all thy pal-a-ces, Pros-per-i-ty a-bound!

3. For friends and breth-ren dear, Our prayer shall nev-er cease; Oft as they meet for wor-ship here, God send his peo-ple peace.

DONATHAN. S. M.



1. How gen-tle God's com-mands! How kind his pre-cepts are! Come, cast your bur-dens on the Lord, And trust his con-stant care.
2. Why should this anx-ious load Press down our wea-ry mind? Oh, seek your heaven-ly Fa-ther's throne, And peace and com-fort find.

3. His good-ness stands ap-proved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

CROSBY. S. M.



1. O bless the Lord, my soul; His grace to thee pro-claim; And all that is with-in me join To bless his ho-ly name.
2. O bless the Lord, my soul; His mer-cies bear in mind; For-get not all his ben-e-fits; The Lord to thee is kind.

3. He will not al-ways elude; He will with pa-tience wait; His wrath is ev-er slow to rise, And rea-dy to a-bate.

WILLOW BANKS. S. M.

B. H. EVERETT. 135

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Thro' all their ac-tions run.

2. Blest is the pi-ous house Where zeal and friendship meet; Their songs of praise, their mingled vows, Make their com-mun-ion sweet.

3. Thus on the heavenly hills The saints are blest a-bove, Where joy like morn-ing dew dis-tills, And all the air is love.

AYLMER. S. M.

E. A. BROOKS

1. Did Christ o'er sin-ners weep, And shall our cheeks be dry? Let floods of pen-i-ten-tial grief Burst forth from ev-ery eye.

2. The Son of God in tears— The wondering an-gels see! Be thou as-ton-ished, O my soul! He shed those tears for thee.

3. He wept—that we might weep— Each sin de-mands a tear;— In heaven a-lone no sin is found, And there's no weep-ing there.

DARSIE. S. M.

ASA BETTEVER.

1. O thou, whose mer-cy hears Con-tri-tion's hum-ble sigh; Whose hand, in-dul-gent, wipes the tears From sor-row's weeping eye;—

2. See, at thy throne of grace, A wretched wan-d'rer mourn: Hast thou not bid me seek thy face? Hast thou not said,—Re-turn?

3. On this be-night-ed heart, With beams of mer-cy shine; And let thy voice a-gain im-part A taste of joy di-vine.

1. Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.
 2. In Zi-on God is known, A ref-uge in dis-tress; How bright has his sal-va-tion shone Through all her pal-a-ces!

3. In ev-ery new dis-tress We'll to his house re-pair; We'll think up-on his wondrous graee, And seek de-liv-'rancee there.

CAR. S. M.

E. A. BROOKS.

1. When o'er the deep we rode, By winds and storms as-sail'd; We call'd up-on the o-cean's God, Whose mer-cy nev-er fail'd.
 2. Thus, while o'er seas we roam, Thy good-ness, Lord, we see; Though dis-tant from our na-tive home, We are not far from thee.

3. And when this life is past, And we are call'd to die, O may we see thy face at last In realms be-yond the sky.

HUNT. S. M.

R. M. McINTOSH.

1. Ye trembling cap-tives, hear; The gos-pel trum-pet sounds: No mu-sic more can e-harm the ear, Or heal your heart-felt wounds.
 2. 'Tis not the trump of war, Nor Si-nai's aw-ful roar: Sal-va-tion's news it spreads a-far; And ven-geancee is no more.

3. For-give-ness, love, and peace, Glad-heaven a-loud proclaims; And earth the ju-bi-lee re-lease, With ea-ger rap-ture, claims.

WILKINSBURG. S. M.

ASA BETTEVER.

137

1. And must this bo - dy die? This wond'rons frame de - cay? And must these ac - tive limbs of mine Lie mould - ering in the clay?

2. God my Re - deem - er lives, And ev - er from the skies Looks down, and watches all my dust, Till he shall bid it rise.

3. Ar - rayed in glo - rious grace Shall these vile bo - dies shine; And ev - ery shape, and ev - ery face Look heavenly and di - vine.

WOOD. S. M.

B. A. TEREVET.

1. Not with our mor - tal eyes, Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.

2. On earth we want the sight Of our Re - deem - er's face; Yet, Lord, our in - most thoughts delight To dwell up - on thy grace.

3. And, when we feel thy love, Di - vin - er joys a - rise; On wings of faith we soar a - bove, To man - sions in the skies.

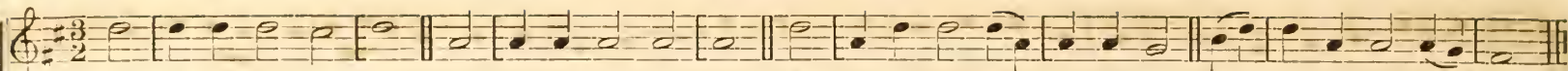
LYNN. S. M.

DR. A. B. EVERETT.

1. When shall thy love con - strain, And force me to thy breast? When shall my soul re - turn a - gain To her e - ter - nal rest?

2. Ah! what a - vails my strife, - My wan - d'ring to and fro? Thou hast the words of end - less life: Ah! whither should I go?

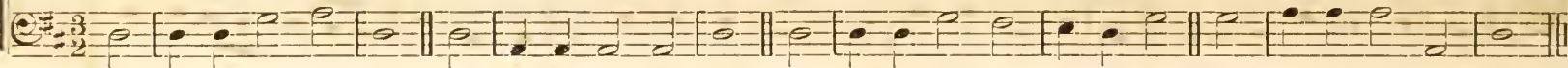
3. Thy con - de - scend - ing grace To me did free - ly move; It calls me still to seek thy face, And stoops to ask my love.



1. In ex-pec-ta-tion sweet, We wait, and sing, and pray, Till Christ's triumph-al car we meet, And see an end-less day.
 2. He comes!—the Conqu'ror comes; Death falls be-neath his sword; The joy-ful pris-'ners burst their tombs, And rise to meet their Lord.

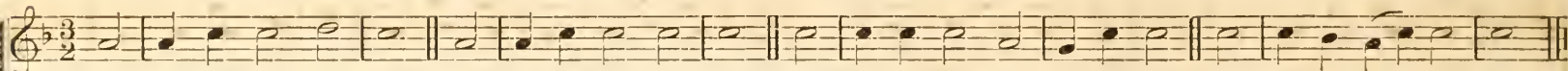


3. The trumpet sounds—A-wake!—Ye dead, to judgment come!—The pil-lars of cre-a-tion shake, While hell re-ceives her doom.

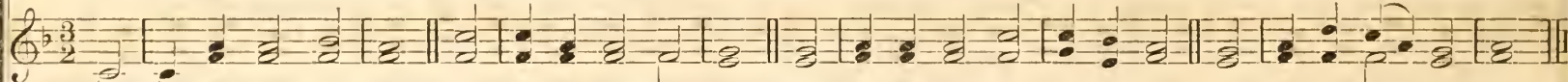


EASTON. S. M.

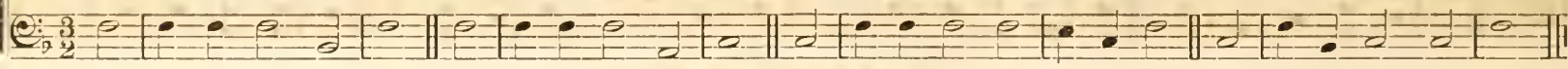
E. A. BROOKS.



1. The na-tions of the earth, Al-might-y Lord, are thine; And in thy works from nature's birth, Thy ra-diant glo-ries shine.
 2. Thy love hath al-so sent Thy gos-pel to our race; Un-veil-ing thy di-vine in-tent Of rich, re-deem-ing grace.

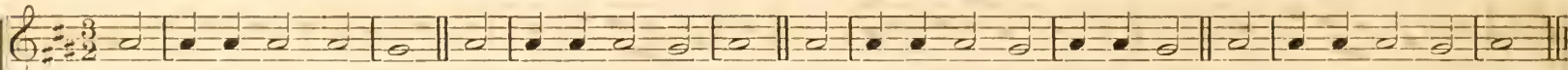


3. When shall these tid-ings roll The spacious earth a-round, And ev-ery tribe and ev-ery soul Re-ceive the joy-fal sound?

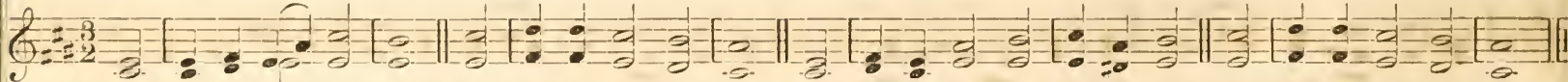


WILSON. S. M.

ASA BETTEVER.



1. In sor-row I la-ment, Be-fore thy feet, my God, My pas-sion, pride, and dis-con-tent,—My vile in-grat-i-tude.
 2. How long, Lord, shall I feel These struggles in my breast? When wilt thou bow my stubborn will, And give my conscience rest?



3. Break thou, O break the charm, And set the cap-tive free: Re-veal, great God, thy might-y arm, And haste to res-cue me.



1. We know, by faith we know, If this vile house of elay, This tab - er - na - cle sink be - low, In ru - in - ous de - cay—
 2. It stands se - cure - ly high, In - dis - so - lu - bly sure: Our glo - rious man - sion in the sky Shall ev - er - more en - dure.

3. Lord, let us put on thee In per - fect ho - li - ness, And rise pre - pared thy face to see, Thy bright, un - cloud - ed face.

We have a house a - bove,..... Not made with mor - tal hands; And firm as our Re - deem - er's love That heavenly fab - rie stands.
 Full of im - mor - tal hope,..... We urge the rest - less strife, And hast - en to be swallowed up In ev - er - last - ing life.

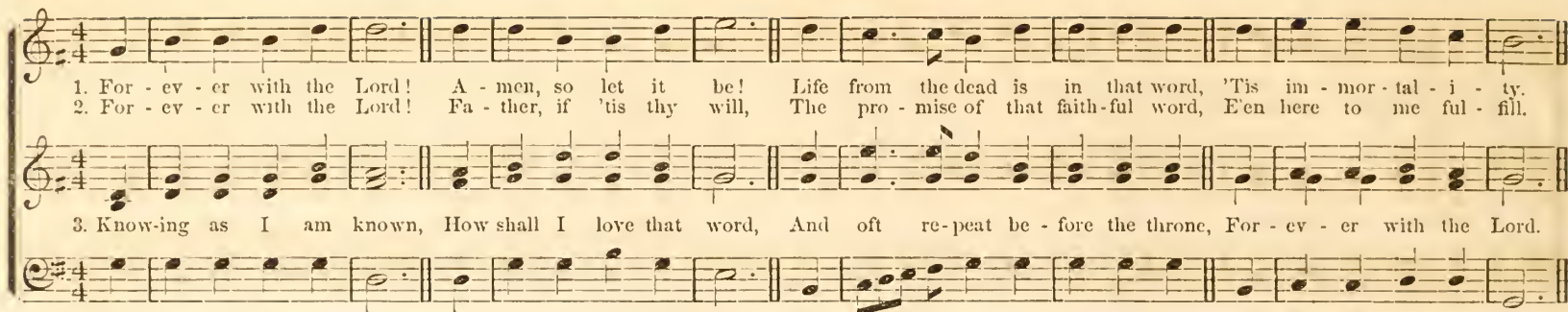
Thy grace with glo - ry crown,.... Who hast the earn - est given; And then tri - umph - ant - ly come down, And take us up to heaven.

MORTON. S. M.

B. A. TEREVET.

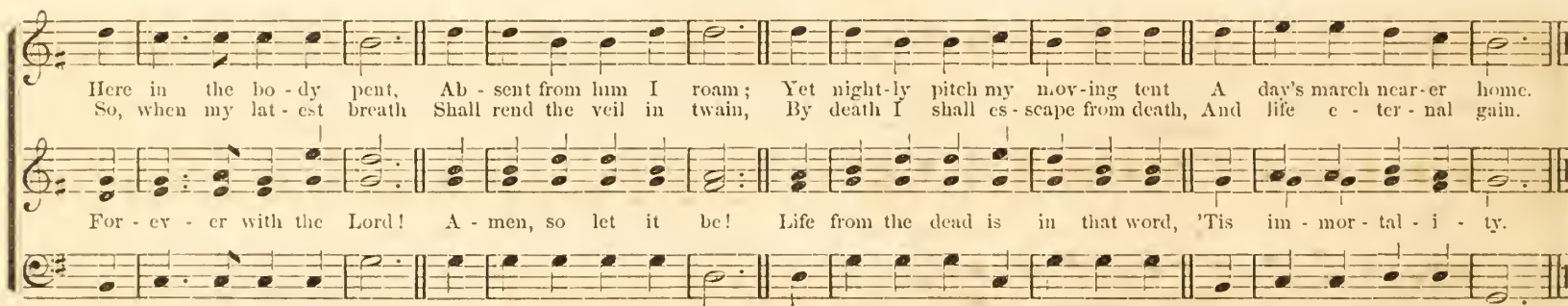
1. Be - hold the throne of grace; The prom - ise calls us near; There Je - sus shows a smil - ing face, And waits to an - swer prayer.
 2. Thine im - age, Lord, be - stow,— Thy pres - ence and thy love,— That we may serve thee here be - low, And reign with thee a - bove.

3. Teach us to live by faith,— Con - form our wills to thine; Let us vic - to - rious be in death, And then in glo - ry shine.



1. For - ev - er with the Lord! A - men, so let it be! Life from the dead is in that word, 'Tis im - mor - tal - i - ty.
 2. For - ev - er with the Lord! Fa - ther, if 'tis thy will, The pro - mise of that faith - ful word, E'en here to me ful - fill.

3. Know - ing as I am known, How shall I love that word, And oft re - peat be - fore the throne, For - ev - er with the Lord.



Here in the bo - dy pent, Ab - sent from him I roam; Yet night - ly pitch my mov - ing tent A day's march near - er home.
 So, when my lat - est breath Shall rend the veil in twain, By death I shall es - cape from death, And life e - ter - nal gain.

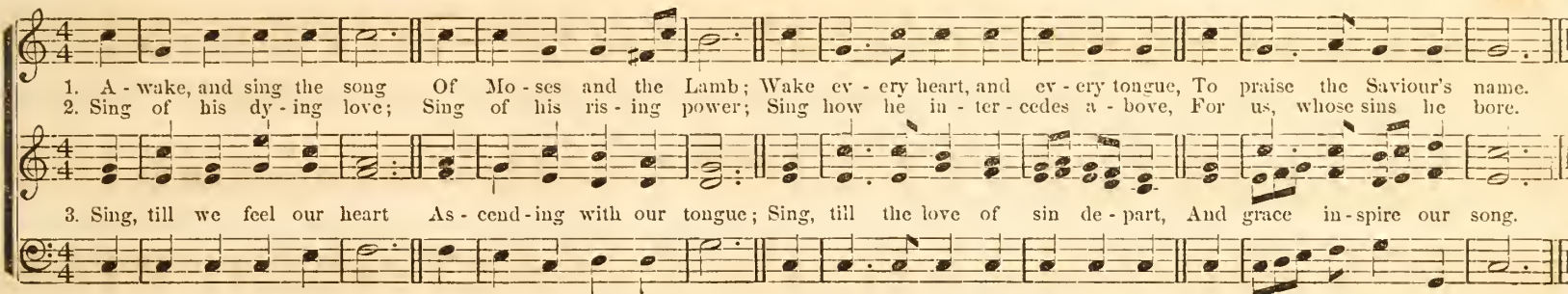
For - ev - er with the Lord! A - men, so let it be! Life from the dead is in that word, 'Tis im - mor - tal - i - ty.

NEW LISBON. S. M.




1. O that I could re - vere My much of - fend - ed God; O that I could but stand in fear Of thy af - flict - ing rod!
 2. Thou great tre - men - dous God, The con - scious awe im - part; The grace be now on me be - stow'd,—The ten - der, flesh - ly heart.

3. For Je - sus' sake a - lone, The ston - y heart re - move; And melt at last, O melt me down, In - to the mould of love.

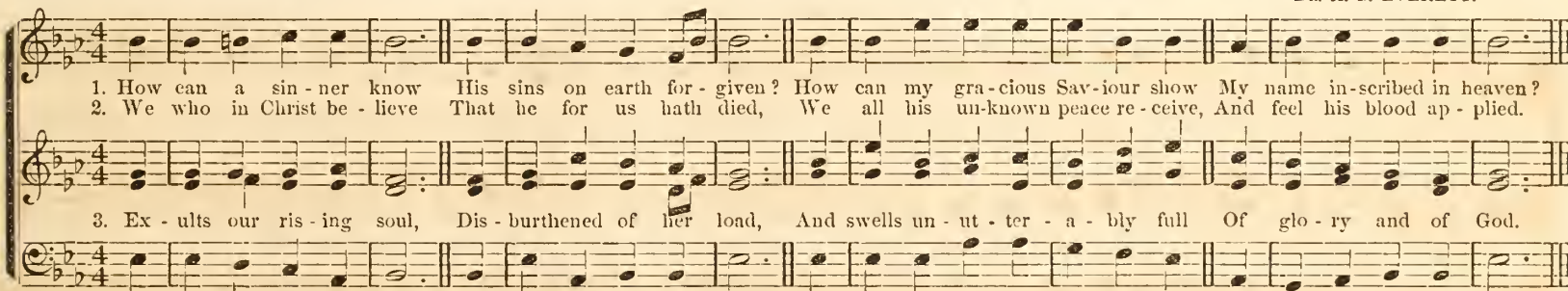


1. A - wake, and sing the song Of Mo - ses and the Lamb; Wake ev - ery heart, and ex - cry tongue, To praise the Saviour's name.
 2. Sing of his dy - ing love; Sing of his ris - ing power; Sing how he in - ter - cedes a - bove, For us, whose sins he bore.

3. Sing, till we feel our heart As - cend - ing with our tongue; Sing, till the love of sin de - part, And grace in - spire our song.

OAKLAND, S. M.

DR. A. B. EVERETT.

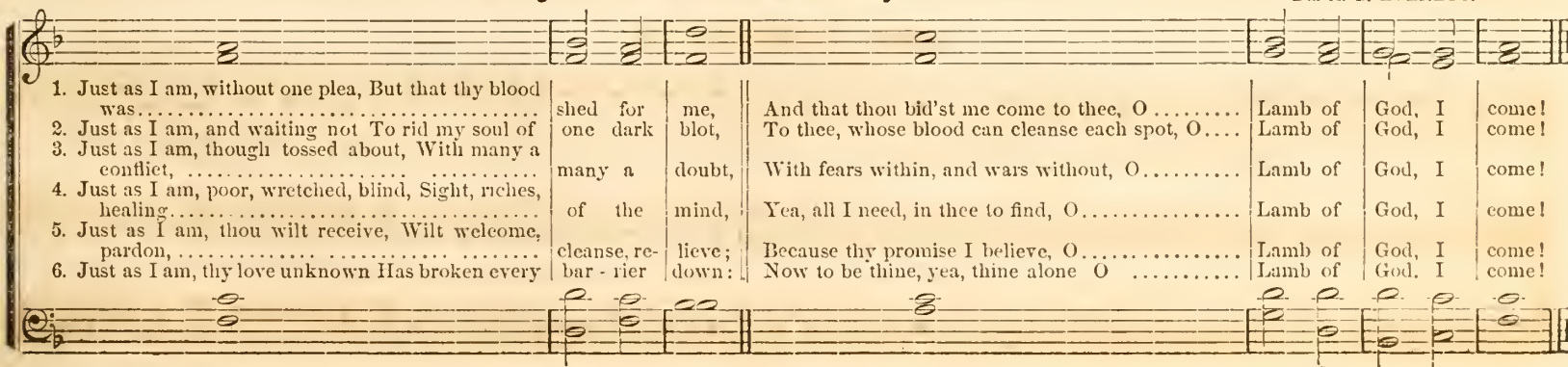


1. How can a sin - ner know His sins on earth for - given? How can my gra - cious Sav - iour show My name in - scribed in heaven?
 2. We who in Christ be - lieve That he for us hath died, We all his un - known peace re - ceive, And feel his blood ap - plied.

3. Ex - ults our ris - ing soul, Dis - burthened of her load, And swells un - ut - ter - a - bly full Of glo - ry and of God.

JUST AS I AM. Hymn Chant.

DR. A. B. EVERETT.



| | | | |
|---|---------------------|---|----------------------|
| 1. Just as I am, without one plea, But that thy blood was..... | shed for me, | And that thou bid'st me come to thee, O..... | Lamb of God, I come! |
| 2. Just as I am, and waiting not To rid my soul of one dark blot, | one dark blot, | To thee, whose blood can cleanse each spot, O.... | Lamb of God, I come! |
| 3. Just as I am, though tossed about, With many a conflict, | many a doubt, | With fears within, and wars without, O..... | Lamb of God, I come! |
| 4. Just as I am, poor, wretched, blind, Sight, riches, healing..... | of the mind, | Yea, all I need, in thee to find, O..... | Lamb of God, I come! |
| 5. Just as I am, thou wilt receive, Wilt welcome, pardon, | cleanse, re- lieve; | Because thy promise I believe, O..... | Lamb of God, I come! |
| 6. Just as I am, thy love unknown Has broken every bar - rier down: | bar - rier down: | Now to be thine, yea, thine alone O | Lamb of God, I come! |

1. O that I could re - pent; With all my i - dols part; And to thy gra - cious eye pre - sent An hum - ble, con - trite heart.

2. A heart with grief op - prest, For hav - ing grieved my God; A trou - bled heart that can - not rest Till sprin - kled with thy blood.

3. Je - sus, on me be - stow The pen - i - tent de - sire; With true sin - cer - i - ty of woe My ach - ing breast in - spire.

HOUGH. S. M.

R. M. McINTOSH.

1. Once more, be - fore we part, We bend our suppliant knee, And lift our souls in pray'r and praise, E - ter - nal God, to thee.

2. Where'er we trav - el, go; Where'er we rest, a - bide; Do thou our path on earth sur - round, And all our foot - steps guide.

3. We ne'er a - gain on earth May thus to - geth - er meet; O, grant that in our home a - bove, We may each oth - er greet.

MOULTON. S. M.

DR. L. C. CHISHOLM.

1. Your harps, ye trem - bling saints, Down from the wil - lows take; Loud, to the praise of love di - vine, Bid ev - ery string a - wake.

2. Tho' in a for - eign laud, We are not far from home; And near - er to our house a - bove We ev - ery mo - ment come.

3. His grace will to the end Strong - er and bright - er shine; Nor pre - sent things, nor things to come, Shall quench the spark di - vine.

How sweet the melting lay, Which breaks upon the ear, When, at the hour of ris-ing day, Christians n-nite in prayer.

While thro' this world we roam, From in-fan-cy to age,

SHEFFIELD. S. M.

Dr. T. HASTINGS.

Heaven is the Christian pilgrim's home, His rest at ev-ry stage.

Oh, where shall rest be found, Rest for the weary soul? 'Twere vain the ocean's depths to sound, Or pierce to either pole.

OLMUTZ. S. M.

Arranged from a Gregorian Chant, by Dr. L. MASON.

OLNEY. S. M.

Dr. L. MASON.

Your harps, ye trembling saints, Down from the willows take; Lend to the praise of love divine, Bid every string awake.

The Spirit in our hearts, Is whispering, "Sinner, come;" The bride, the church of [Christ, proclaims,

LISBON. S. M.

Altered from READ.

To all her children—"Come!"

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes,—Welcome to this reviving breast, And these, &c.

SANDUSKY. S. M.

Old Popular Melody.

LUTHER. S. M.

Dr. T. HASTINGS.

A charge to keep I have, A God to glo-ri-fy, A nev-er-dy-ing soul to save, And fit it for the sky.

My soul, be on thy guard, Ten thousand foes are nigh; The hosts of

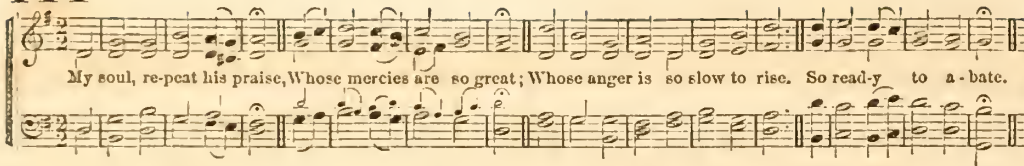
GOLDEN HILL. S. M.

Western Tune.

hell are pressing hard To draw thee from the sky, To draw thee from the sky.

Oh, cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a [home.

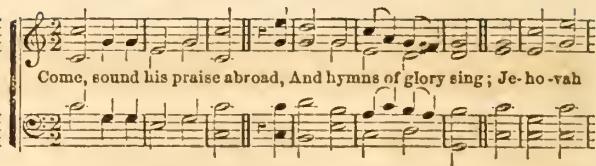
144 ST. THOMAS. S. M.



HANDEL.

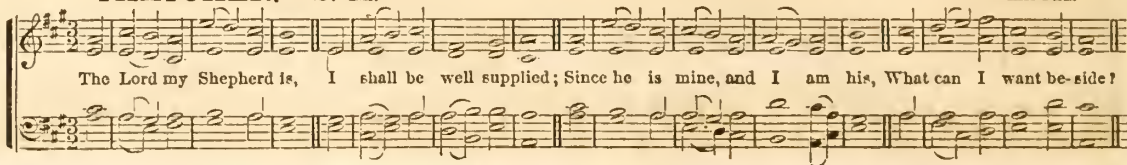
SILVER STREET. S. M.

I. SMITH.



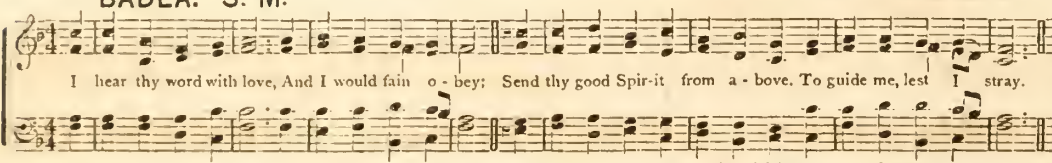
THATCHER. S. M.

HANDEL.



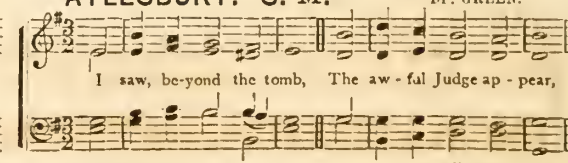
BADEA. S. M.

From a German Choral.



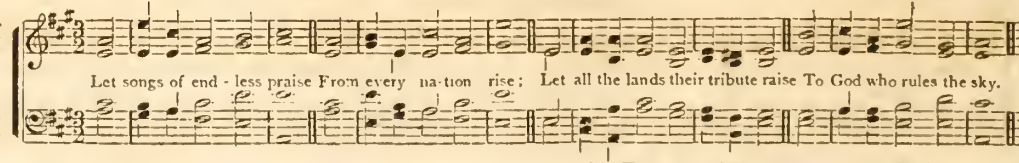
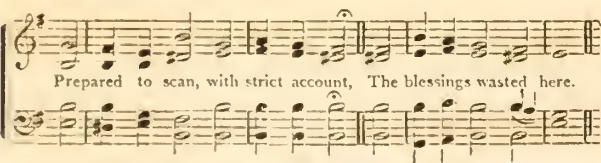
AYLESBURY. S. M.

Dr. GREEN.



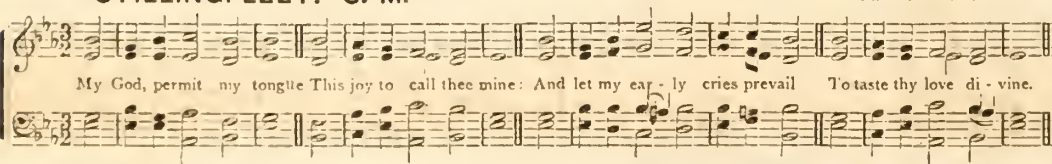
BEVERLY. S. M.

From NÄGELI.



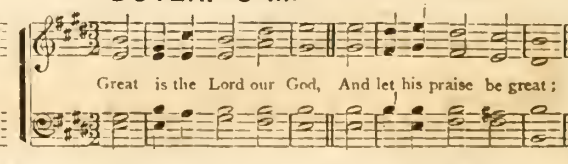
STILLINGFLEET. S. M.

From a Swiss Tune.



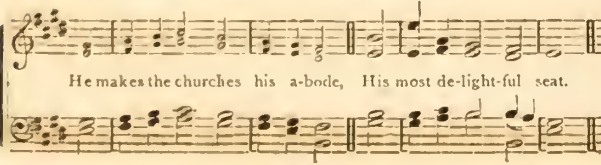
DOVER. S. M.

English.



FRANKLIN-SQUARE. S. M.

S. B. FOND.



My soul, be on thy guard, Ten thousand foes a-rise; The hosts of sin are pressing hard, To draw thee from the skies.

Our days are as the grass, Or like the morning flow'r!

GERAR. S. M.

Dr. L. MASON.

When blasting winds sweep o'er the field, It withers in an hour.

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Thro' all their ac-tions run.

SEIR. S. M.

Dr. L. MASON.

MORNINGTON. S. M.

MORNINGTON.

The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want be-side.

The law by Mo-ses came, But peace, and truth, and love

SHIRLAND. S. M.

STANLEY.

Were brought by Christ, a no-bler name, De-scending from a-hove

How per-fect is thy word! And all thy judg-ments just! For ev-er sure thy prom-ise, Lord,

GORTON. S. M.

Arranged from BEETHOVEN.

Slow and soft.

And we se-cure-ly trust.

While my Re-deem-er's near, My Shepherd and my guide, I bid fare-well to eve-ry fear; My wants are all sup-plied.

1. The Lord my pas-ture shall pre-pare, And feed me with a shepherd's care; }
His pres-ence shall my wants sup-ply, And guard me with a watch-ful eye; } My noonday walks he shall at-tend, And all my midnight hours de-fend.

2. { When in the sul-try glebe I faint, Or on the thirs-ty mountain pant, }
{ To fer-tile vales and dew-y meads, My wea-ry, wand'ring steps he leads, } Where peaceful rivers, soft and slow, A-mid the ver-dant landscape flow.

(1st P. M.)

GLENWOOD. L. M. 6 lines.

E. A. TEREVET.

1. Fa-ther of ev-er-last-ing grace, Be mind-ful of thy changeless word; We wor-ship tow'rd that ho-ly place,
2. Thou dost with sweet com-pla-cence see The tem-ple fill'd with light di-vine; And art thou not well pleased with me,

3. With all who for re-demp-tion groan, Fa-ther, in Je-sus' name we pray; And still we cry and wres-tle on,

In which thou dost thy name re-cord; Dost make thy gra-cious na-ture known, That liv-ing tem-ple of thy Son.
Who, turn-ing to that heaven-ly shrine, Through Je-sus to thy throne ap-ply, Through Je-sus for ac-cep-tance cry?

Till mer-cy take our sins a-way: Hear from thy dwell-ing-place in heaven, And now pro-nounce our sins for-given.

(1st P. M.)

SILVER LAKE. L. M. 6 lines.

Dr. A. B. EVERETT.

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1. { O Love di-vine, what hast thou done! Th' in-car-nate God hath died for me! }
 { The Fa-ther's co - c - ter - nal Son, Bore all my sins up - on the tree! } The Son of God for me hath died: My Lord, my Love, is cru - ci - fied. —

2. { Is cru - ci - fied for me and you, To bring us reb - els back to God: }
 { Be-lieve, believe the re-cord true, — Yc all are bought with Je-sus' blood: } Par-don for all flows from his side: My Lord, my Love, is cru - ci - fied.

(1st P. M.)

GUION. L. M. 6 lines.

*

1. { O let my trembling soul be still, While darkness veils this mor-tal eye, }
 { And wait thy wise, thy ho - ly will: Wrapped yet in fears and mys-te - ry, } I can-not, Lord, thy pur-pose see, Yet all is well, since ruled by thee.

2. { So, trust-ing in thy love, I tread The nar-row path of du - ty on: }
 { What tho' some cherished joys are fled? What tho' some flattering dreams are gone? } Yet pur - er, brighter joys re - main: Why should my spirit, then, complain?

(1st P. M.)

GOVERNOR STREET. L. M. 6 lines.

*

1. { Peace, troubled soul, whose plaintive moan Hath taught the rocks the notes of woe;
 { Cease thy complaint, suppress thy groan, And let thy tears for - [omr.] - get to flow: Be-hold, the pre-cious balm is found To lull thy pain, to heal thy wound.

2. { Come, freely come, by sin oppressed; Un-bur-den here thy weighty load;
 { Here find thy ref-u-ge and thy rest, And trust the mer-cy [... omr. ...] of thy God; Thy God's thy Saviour—glorious word! Forever love and praise the Lord.

1. { Fa-ther of mer-cies, God of love, O, hear an hum-ble suppliant's cry; }
 { Bend from thy lofty seat a-bove, Thy throne of glo-rious ma-jes-ty: } O, deign to lis-ten to my voice, And bid my drooping heart re-joice.

2. { I urge no mer-its of my own, No worth, to claim thy gracious smile; }
 { And when I bow be-fore thy throne, Dare to con-verse with God a-while, } Thy name, blest Saviour, is my plea—Dear-est and sweetest name to me.

(2d P. M.)

HANOVER. L. P. M.

ASA BETTEVER.

1. I love the vol-ume of thy word: What light and joy those leaves af-ford To souls be-night-ed and dis-tressed!

2. What threatenings wake my slumbering eyes, And warn me where my dan-ger lies; But 'tis thy bless-ed gos-pel, Lord,

3. Who knows the er-rors of his thoughts? My God, for-give my se-cret faults, And from pre-sump-tuous sins re-strain;

Thy pre-cepts guide my doubt-ful way, Thy fear for-bids my feet to stray, Thy pro-mise leads my heart to rest.
 That makes my guilt-y conscience clean, Con-verts my soul, sub-dues my sin, And gives a free, but large re-ward.

Ac-cept my poor at-tempts of praise, That I have read thy book of grace And book of na-ture, not in vain.

1. I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall employ my nobler powers: My days of praise shall ne'er be past,
 2. Happy the man whose hopes rely On Israel's God: he made the sky, And earth, and seas, with all their train. His truth for - ev - er stands se - cure:

3. The Lord pours eyesight on the blind; The Lord supports the fainting mind, He sends the laboring conscience peace: He helps the stranger in dis - tress,

While life and thought and being last, And im-mor-tal - i - ty en-dures,
 He saves th'oppressed, he feeds the poor, And none shall find his promise vain.

The widow and the fa-ther-less, And grants the pris'ner sweet release.

1. I'll praise my Maker with my breath; And when my voice is lost in death,
 2. Happy the man, whose hopes rely On Israel's God:—he made the sky,
 3. He loves his saints,—he knows them well, But turns the wicked down to hell;

Praise shall employ my nobler powers: My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal - i - ty endures.
 And earth, and seas, and all their train: His truth for ev - er stands se-cure; He saves th'oppressed, he feeds the poor, And none shall find his promise vain.

Thy God, O Zi - on, ev - er reigns; Let ev - ery tongue, and ev - ery age, In this ex - alt - ed work en - gage: Praise him in ev - er - lasting strains.

1. { A - wake, our drow - sy souls, And burst the sloth - ful band ; }
 { The won - ders of this day Our no - blest songs de - mand ; } Au - spi - cious morn, thy bliss - ful rays Bright se - raphs hail, in songs of praise.

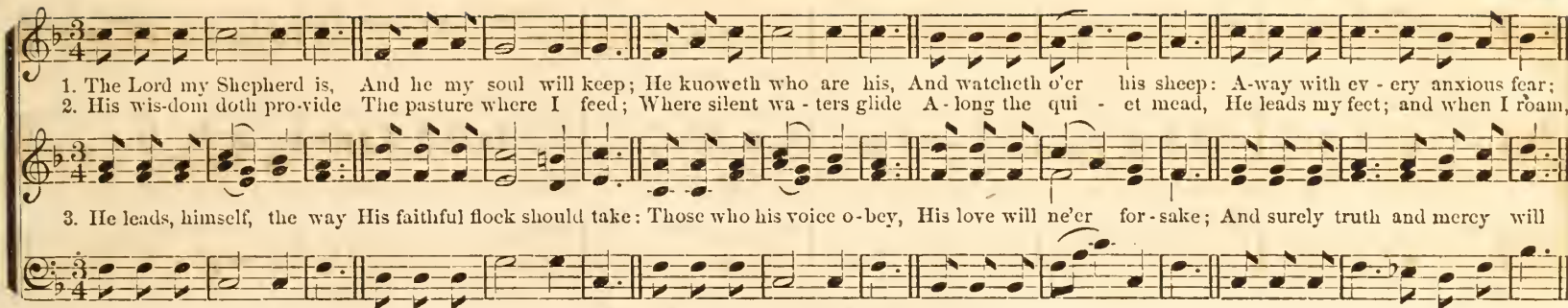
2. { At thy ap - proach - ing dawn, Re - lue - tant death re - signed }
 { The glo - rious Prince of life, In dark do - mains con - fined ; } Th'angel - ic host a - round him bends, And he a - mid their shouts a - scends.

1. Arise, my soul, arise, Shake off thy guilty fears: The bleeding Sacrifice In my behalf appears; Before the throne my Surety stands, My name is written on his hands.

2. The bleeding wounds he bears, Received on Calvary, Now pour effectual pray'rs, And strongly speak for me: "Forgive him, O, forgive," they cry, "Nor let that ransom'd [sinner die."

Firm.
 { The Lord Jehovah reigns; His throne is built on high; }
 { The garments he assumes [..... OMIT] } Are light and Majesty; His glo - ry shines with beams so bright, No mor - tal eye can bear the sight.

{ The Lord Jehovah reigns; His throne is built on high; }
 { The garments he assumes [..... OMIT] } Are light and Majesty; His glo - ry shines with beams so bright, No mor - tal eye can bear the sight.



1. The Lord my Shepherd is, And he my soul will keep; He knoweth who are his, And watcheth o'er his sheep: A-way with ev - ery anxious fear;
 2. His wis-dom doth pro-vide The pasture where I feed; Where silent wa - ters glide A-long the qui - et mead, He leads my feet; and when I roam,
 3. He leads, himself, the way His faithful flock should take: Those who his voice o-bey, His love will ne'er for-sake; And surely truth and mercy will

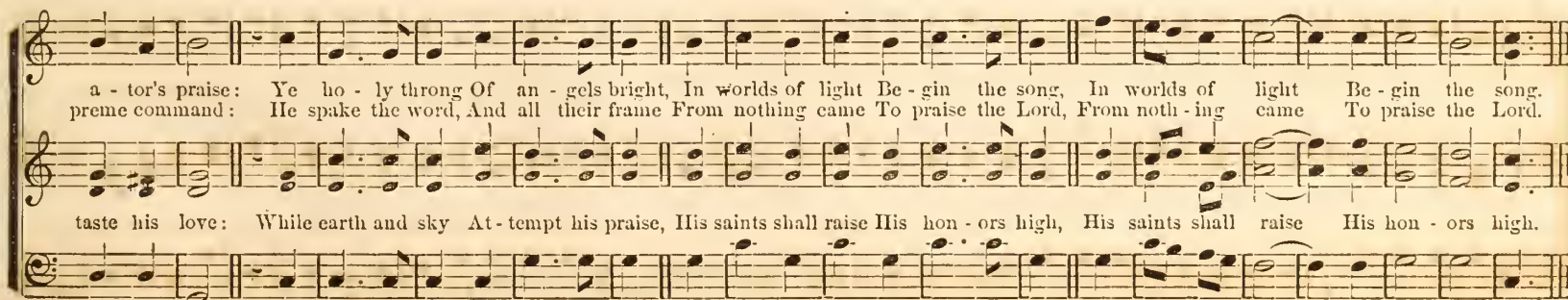
(3d P. M.)

GLUCK. H. M.

From "BAPTIST CHORALS."



I cannot want while he is near. -
 O'ertakes and brings the wand'rer home.
 At-tend me on my jour-ney still.
 1. Ye tribes of Ad - am, join With heaven and earth and seas, And of - fer notes di - vine To your Cre -
 2. The shin-ing worlds a - bove In glo - rious or - der stand, Or in swift courses move, At his su -
 3. Let all the na - tions fear The God that rules a - bove; He brings his peo - ple near, And makes them



a - tor's praise: Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song, In worlds of light Be - gin the song.
 preme command: He spake the word, And all their frame From nothing came To praise the Lord, From noth - ing came To praise the Lord.
 taste his love: While earth and sky At - tempt his praise, His saints shall raise His hon - ors high, His saints shall raise His hon - ors high.

CUTHBERT. H. M.

L. C. EVERETT.

1. Yes, the Re - deem - er rose ; The Saviour left the dead ; And o'er our hell-ish foes High raised his conquering head. In wild dismay the guards around, Fall to the ground, and sink away.

2. Lo! the an - gei - ic bands In full as - sem-bly meet, To wait his high commands, And worship at his feet ; Joyful they come, and wing their way, From realms of day, to Jesus' tomb.

(4th P. M.)

PITTSFORD. C. P. M.

E. A. PROOKS.

1. Come, wisdom, power, and grace divine ; Come, Jesus, in thy name to join A happy chosen band, { Who fain would prove thine utmost will, }
And all thy righteous laws fulfill { In love's benign command.

3. If pure es-sential love thou art, Thy na-ture in-to eve-ry heart, Thy loving self, inspire : { Bid all our simple souls be one, }
U - ni - ted in a bond unknown, { Baptized with heavenly fire.

(4th P. M.)

GREGORY. C. P. M.

L. C. E.

1. O God, my in-most soul convert, And deeply on my thoughtful heart E-ternal things impress ; { Cause me to feel their solemn weight, }
And tremble on the brink of fate, { And wake to righteousness.

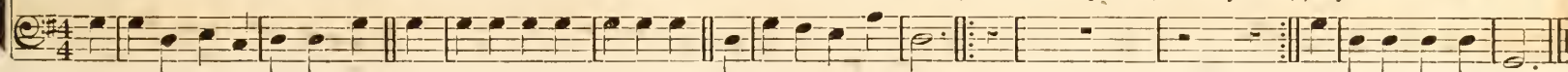
2. Be this my one great business here, With serious in-dus-try and fear, E-ter-nal blisst' in-sure— { Thine ut-most counsel to ful-fill, }
And suf-fer all thy righteous will, { And to the end en-dure.



1. O could I speak the matchless worth, O could I sound the glories forth, Which in my Saviour shine; { I'd soar, and touch the heav'nly strings, }
 { And vie with Gabriel, while he sings } In notes almost divine.

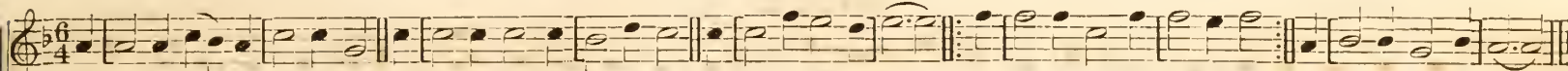


2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin, and wrath divine; { I'd sing his glorious righteousness, }
 { In which all-perfect, heav'nly dress, } My soul shall ever shine.



BREMEN. C. P. M.

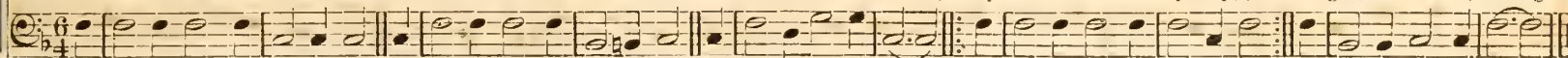
DR. THOS. HASTINGS.



1. O love divine, how sweet thou art! When shall I find my willing heart All taken up by thee? { I thirst, I faint, I die to prove }
 { The greatness of redeeming love, } The love of Christ to me.



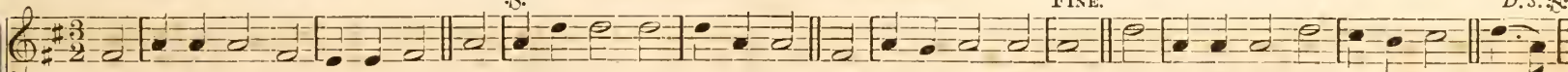
2. Stronger his love than death or hell; Its riches are un-searchable: The first-born sons of light { Desire in vain its depths to see; }
 { They cannot reach the mystery, } The length, the breadth, the height.



GANGES. C. P. M.

FINE.

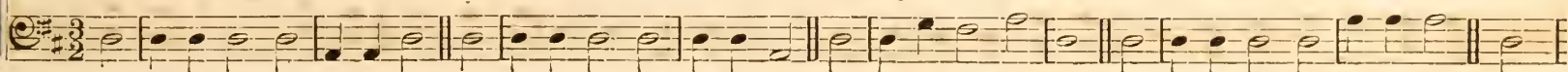
D. S. &



1. O Lamb of God, for sin-ners slain, I plead with thee my suit to gain,—I plead what thou hast done: Didst thou not die the death for me? Je-
 d. s. sus, re-mem-ber Cal-va-ry, And break my heart of stone.



2. O let thy Spir-it shed a-broad The love of my re-deem-ing God, In this cold heart of mine: O might He now descend, and rest For-
 d. s. ev-er in this troubled breast, And keep me ev-er thine.



1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the rag - ing bil - lows roll, While the tem - pest still is high;
 2. Hide me, O my Saviour, hide, Till the storm of life be past; Safe in - to the ha - ven guide, O re - ceive my soul at last!

3. Oth - er ref - uge have I none, Hangs my help - less soul on thee; Leave, ah! leave me not a - lone, Still sup - port and com - fort me!
 4. All my trust on thee is stayed, All my help from thee I bring; Cov - er my de - fence - less head With the shad - ow of thy wing.

(5th P. M.)

ENGLE. 7s.

ASA BETTEVER.

1. Sovereign Rul - er of the skies! Ev - er gra - cious, ev - er wise! All my times are in thy hand— All e - vents at thy com - mand.

2. Times the tempter's power to prove, Times to taste a Saviour's love— All must come, and last, and end, As shall please my heavenly Friend.

HATT. 7s. Double.

WM. F. SHERWIN.

D. C.

1. { Sin - ners, turn; why will ye die? God, your Mak - er, asks you why? } He. the fa - tal cause de - mands; Asks the work of his own hands,— { God, who did your be - ing give, Made you with him - self to live; }

d. c. Why, ye thankless crea - tures, why Will ye cross his love, and die?

(5th P. M.)

HOLDEN. 7s.

Dr. A. B. EVERETT. 155

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass pre-pare.

2. When I faint with summer's heat, Thou shalt guide my weary feet To the streams that, still and slow, Through the verdant meadows flow.

3. Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

(5th P. M.)

HENDON. 7s.

From Rev. Dr. MALAN.

1. Hark, my soul! it is the Lord, 'Tis the Saviour, hear his word; Jesus speaks, and speaks to thee, "Say, poor sinner, lov'st thou me? Say, poor sinner, lov'st thou me?"

2. "Mine is an unchanging love, Higher than the heights above; Deeper than the depths beneath, Free and faithful, strong as death, Free and faithful strong as death.

3. "Thou shalt see my glory soon, When the work of grace is done, Partner of my throne shalt be: Say, poor sinner, lov'st thou me? Say, poor sinner, lov'st thou me?"

HUBERT. 7s. Double.

W. F. S.

D. C.

1. { Lift your eyes of faith, and see Saints and an-gels join'd in one: } What a count-less com-pa-ny Stand be-fore yon dazzling throne! { Each be-fore his Sav-iour stands, All in whit-est robes ar-rayed; d. c. Palms they car-ry in their hands, Crowns of glo-ry on their head. D. C.

CHARLOTTE. 7s.



1. Depth of mer - cy!—can there be Mer - cy still re-served for me? Can my God his wrath for-bear, Me the chief of sin-ners spare.
 2. Je - sus, an - swer from a - bove: Is not all thy na - ture love? Wilt thou not the wrong for - get?—Lo! I fall be - fore thy feet.

3. Now in - cline me to re - pent; Let me now my fall la - ment; Deep - ly my re - volt de - plore, Weep, be - lieve, and sin no more.

(5th P. M.)

ALBA. 7s.



1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the rag - ing bil - lows roll, While the tem - pest still is high.
 2. Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

3. Oth - er ref - uge have I none; Hangs my help - less soul on thee: Leave, O leave me not a - lone; Still sup - port and com - fort me;
 4. All my trust on thee is stay'd; All my help from thee I bring; Cov - er my de - fence - less head With the sha - dow of thy wing.

(5th P. M.)

RYLAND. 7s.



1. Gra - cious Spir - it, love di - vine, Let thy light with - in me shine; All my guil - ty fears re - move, Fill me full of heaven and love.

2. Speak thy pard - 'ning grace to me, Set the bur - dened sin - ner free; Lead me to the Lamb of God, Wash me in his pre - cious blood.

(5th P. M.)

EVANS. 7s.

Arranged by DR. EVERETT.

157

1. All ye na-tions, praise the Lord; All ye lands, your voi-ces raise; Heav'n and earth, with loud ac-cord, Praise the Lord, for-ev-er praise.
2. For his truth and mer-cy stand, Past and pre-sent and to be, Like the years of his right hand, Like his own e-ter-ni-ty.

3. Praise him, ye who know his love; Praise him from the depths be-neath; Praise him in the heights a-bove; Praise your Maker all that breathe.

(5th P. M.)

EVERETT. 7s.

REV. O. O. McCLEAN.

1. Earth has noth-ing sweet or fair, Love-ly forms or beau-ties rare, But be-fore my eyes they bring, Christ, of beau-ty Source and Spring.

2. When the morn-ing paints the skies, When the gold-en sunbeams rise, Then my Sav-iour's form I find, Brightly im-aged on my mind.

(6th P. M.)

ROSEFIELD. 7s. 6 lines.

REV. DR. MALAN.

1. { Go to dark Geth-sem-a-ne, Ye that feel temp-tation's pow'r; } { Your Re-deem-er's con-flict see; Watch with him one bit-ter hour; } Turn not from his griefs a-way; Learn of Je-sus Christ to pray.

2. { Fol-low to the judg-ment hall; View the Lord of life arraigned; } { O, the wormwood and the gall! O, the pangs his soul sustained! } Shun not suff'ring, shame or loss; Learn of him to bear the cross.

COME. 7s. 6 lines.

ASA BETTEVER.

1. From the cross up - lift - ed high, Where the Sav - iour deigns to die, What me - lo - dious sounds we hear, Burst - ing on the
 2. "Sprink - led now with blood the throne, Why be - neath thy bur - dens groan? On my pierc - ed bod - y laid, Jus - tice owns the

3. "Soon the days of life shall end; Lo, I come, your Sav - iour, Friend, Safe your spir - it to con - vey To the realms of

rav - ished ear! "Love's re - deem - ing work is done; Come and wel - come, sin - ner, come.
 ran - som paid; Bow the knee, em - brace the Son; Come and wel - come, sin - ner, come.

end - less day; Up to my e - ter - nal home Come and wel - come, sin - ner, come.

- 1 Ye who in his courts are found
 Listening to the joyful sound,
 Lost and helpless as ye are,
 Sons of sorrow, sin, and care,
 Glorify the King of kings;
 Take the peace the gospel brings.
- 2 Turn to Christ your longing eyes,
 View this bleeding sacrifice;
 See in him your sins forgiven,
 Pardon, holiness, and heaven;
 Glorify the King of kings;
 Take the peace the gospel brings.

SPRING DELL. 7s. 6 lines.

ASA BETTEVER.

1. { Safe - ly through an - oth - er week God has brought us on our way; } Day of all the week the best, Em - blem of e - ter - nal rest.
 { Let us now a bless - ing seek, Wait - ing in his courts to - day - }

2. { While we seek sup - plies of grace Thro' the dear Re - deem - er's name, } From our world - ly cares set free, May we rest this day in thee.
 { Show thy re - con - cil - ing face, Take a - way our sin and shame; }

(6th P. M.)

ROCK OF AGES. 7s. 6 lines.

DR. A. B. EVERETT.

159

1. Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,
2. Noth - ing in my hand I bring, Sim - ply to thy cross I cling; Nak - ed, come to thee for dress;

3. While I draw this fleet - ing breath, When my heart - strings break in death, When I soar to worlds un - known,
From thy riv - en side which flowed, Be of sin the dou - ble cure; Cleanse me from its guilt and power die.
Help - less, look to thee for grace; Foul, I to the foun - tain fly; Wash me, Sav - iour, or I die.

See thee on thy judg - ment throne, Rock of a - ges, cleft for me, Let me hide my - self in thee.

(7th P. M.)

REFUGE. 7s. Double.

ASA BETTEVER.

D. C.

FINE.

1. { Deathless spir - it, now a - rise; Soar, thou na - tive of the skies— }
{ Pearl of price by Je - sus bought, To his glo - rious likeness wrought. } Go to shine be - fore his throne; Deck the Me - di - a - tor's crown;

D. C. Go, his tri - umphs to a - dorn; Made for God, to God re - turn.

{ Light of life, — se — raph — ie fire. — Love di — vine. — thy — self im — part: }
 { Eve — ry faint — ing soul in — spire; Shine in eve — ry droop — ing heart: } Ere — ry mournful sinner cheer; Scatter all our gull — ty gloom: Son of God, appear! appear! — To thy hu — man temples come.

(7th P. M.)

MARTYN. 7s. Double.

S. B. MARSH. 1834.

{ Je — sus, lov — er of my soul, Let me to thy bo — som fly, }
 { While the near — er wa — ters roll, While the tempest still is high: } Hide me, O my Sa — viour, hide, Till the storm of life is past: Safe in — to the haven guide, O receive my soul at rest.

(7th P. M.)

BENEVENTO. 7s. Double.

S. WEBBE,

*Firm, and accent strong.**S. Fine.**D. S.*

While, with ceaseless course, the sun Hast — ed through the former year, Ma — ny souls their race have run, Nev — er more to meet us here: Fixed in an e — ter — nal state, They have done with all below;
 We a lit — tle long — er wait; But how lit — tle none can know.

(7th P. M.)

GREENWOOD. 7s. Double.

Arranged by E. IVES.

1. Who are these in bright ar — ray, This ex — ult — ing, hap — py throng, Round the al — tar night and day, Hymn — ing one tri — umph — ant song?
 2. These through fi — ery tri — als trod; These from great af — flic — tions came; Now, be — fore the throne of God, Sealed with his al — might — y name:
 'Wor — thy is the Lamb, once slain, Bless — ing, hon — or, glo — ry, power, Wis — dom, rich — es to ob — tain, New do — min — ion eve — ry hour.'
 Clad in ral — ment pure and white, Vic — tor — palms in eve — ry hand: Thro' their great Re — deem — er's might, More than con — quer — ors they stand.

(8th P. M.)

DISMISSION. 8s, 7s & 4s.

DR. A. B. EVERETT.

161

1. { Lord, dis-miss us with thy bless-ing; Fill our hearts with joy and peace; }
 { Let us each, thy love pos-sess-ing, Triumph in re-deeming grace: } O, re-fresh us, O, re-fresh us, Traveling thro' this wil-der-ness.

2. { Thanks we give, and ad-o-ra-tion, For thy gos-pel's joy-ful sound; }
 { May the fruits of thy sal-va-tion In our hearts and lives a-bound: } May thy pres-ence, May thy pres-ence With us ev-er-more be found.

(8th P. M.)

ACKRON. 8s, 7s & 4s.

E. A. BROOKS.

1. { An-gels, from the realms of glo-ry, Wing your flight o'er all the earth; } [king.
 { Ye who sang ere-a-tion's sto-ry, Now proclaim Mes-[OMIT - -] si-ah's birth: Come and worship, Come and worship, Worship Christ, the new-born

2. { Shepherds in the fields a-bid-ing, Watching o'er your flocks by night, } [king.
 { God with man is now re-sid-ing; Yonder shines the [OMIT - -] in-fant light: Come and worship, Come and worship, Worship Christ, the new-born

(8th P. M.)

ROANE. 8s, 7s & 4s.

*

1. { Come, ye sinners, poor and wretched, Weak and wounded, sick and sore! }
 { Je-sus read-y stands to save you, Full of pit-y, love, and power: } He is a-ble, He is a-ble, He is will-ing: doubt no more.

2. { Come, ye thirsty! come and welcome; God's free bounty glo-ri-fy: }
 { True be-licf, and true re-pentance, Every grace that sends us nigh— } Without money, With-out money, Come to Je-sus Christ and buy.

1. Chil - dren, hear the melt - ing sto - ry Of the Lamb that once was slain; 'Tis the Lord of life and glo - ry;
 2. Yield no more to sin and fol - ly, So dis - pleas - ing in his sight: Je - sus loves the pure and ho - ly;

3. All your sins to him con - fess - ing Who is rea - dy to for - give, Seek the Sav - iour's rich - est bless - ing;

Shall he plead with you in vain? O, re - ceive him, O re - ceive him, And sal - va - tion now ob - tain.
 They a - lone are his de - light; Seek his fa - vor, Seek his fa - vor, And your hearts to him u - nite.

On his pre - cious name be - lieve; He is wait - ing; He is wait - ing; Will you not his grace re - ceive.

(8th P. M.)

HAPPY ZION. 8s, 7s & 4s.

L. B. WOODBURY.

1. { Zi - on stands with hills sur-round-ed, Zi - on, kept by power di-vine; }
 { All her foes shall be con-found-ed, Tho' the world in arms combine: } Hap - py Zi - on, Hap - py Zi - on, What a f - ored lot is thine!

2. { Ev - ery hu-man tie may per-ish; Friend to friend, un-faith-ful prove; }
 { Moth-ers cease their own to cher-ish; Heaven and earth at last re-move; } But no chang-es, But no chang-es, Can at - tend Je - ho - vah's love.

1. Come, ye sin-ners, poor and wretched, Come in mer-cy's gracious hour; Je-sus read-y stands to save you, Full of pit-y, love, and power: He is
2. Ag-o-niz-ing in the gar-den, Lo! your Saviour prostrate lies; On the blood-y tree be-hold him; There he groans, and bleeds, and dies: "It is
3. Lo! th'in-car-nate God as-cend-ed, Pleads the mer-it of his blood; Venture on him, venture whol-ly; Let no oth-er trnst in-trude: None bnt

(8th P. M.)

HARRIS. 8s, 7s & 4s.

L. C. EVERETT.

a-ble, He is a-ble, He is will-ing, doubt no more.
fin-ished, It is finished;" Heaven's aton-ing sac-ri-fice.
Je-sus, None but Je-sus Can do help-less sinners good
1. Sav-ionr, like a shep-herd lead us, Much we need thy ten-der care;
2. Thou hast promised to re-ceive us, Poor and sin-ful though we be;
3. Ear-ly let us seek thy fa-vor; Ear-ly let us learn thy will;

In thy pleasant pastures feed us, For our use thy folds prepare: Bless-ed Je-sus! Bless-ed Je-sus! Thou hast bought us, thine we are.
Thou hast mer-cy to re-lieve us, Grace to cleanse, and power to free: Bless-ed Je-sus! Bless-ed Je-sus! Let us ear-ly turn to thee.
Do thou, Lord, our on-ly Saviour, With thy love our bo-soms fill: Bless-ed Je-sus! Bless-ed Je-sus! Thou hast loved us,—love us still!

1. Broth-er, rest from sin and sor-row; Death is o'er, and life is won; On thy slumber dawns no morrow: Rest; thine earthly race is run.
 2. Broth-er, wake; the night is wan-ing! End-less day is round thee poured; En-ter thou the rest re-main-ing For the peo-ple of the Lord.

3. Fare thee well; tho' woe is blending With the tones of earth-ly love, Triumph high and joy un-end-ing Wait thee in the realms a - bove.

(9th P. M.)

LOVE DIVINE. 8s & 7s. Double.



1. Love di-vine, all love ex-cel-ling, Joy of heav'n to earth come down! Fix in us thy hum-ble dwell-ing: All thy faith-ful mer-cies crown;
 2. Breathe, O, breathe thy loving Spir-it In - to ev - ery trou-bled breast: Let us all thy grace in - her - it, Let us find thy pro-mised rest.

3. Car - ry on thy new cre - a - tion, Pure and ho - ly may we be; Let us see our whole sal - va - tion Per - feet - ly se - cured by thee;

Je - sus, thou art all compas-sion, Pure, unbounded love thou art; Vi - sit us with thy sal - va - tion, En - ter ev - ery trem-bling heart.
 Take a - way the love of sin-ning, Take our load of guilt a - way; End the work of thy be - gin - ning, Bring us to e - ter - nal day.

Change from glo-ry in - to glo - ry, Till in heav'n we take our place; Till we cast our crowns be-fore thee, Lost in won-der, love and praise.

(9th P. M.)

THOMPSON. 8s & 7s. Single.

* 165

1. Saviour, breathe an evening bless - ing, Ere re - pose our spir - its seal; Sin and want we come con - fess - ing; Thou canst save and thou canst heal.
 2. Tho' de - struc - tion walk a - round us, Tho' the ar - rows past us fly, Angel guards from thee sur - round us; We are safe, if thou art nigh.

3. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a - wake us, Clad in bright, e - ter - nal bloom.

(9th P. M.)

STOCKWELL. 8s & 7s. Single.

D. E. JONES.

1. Si - lent - ly the shades of eve - ning Gath - er round my low - ly door; Si - lent - ly they bring be - fore me, Fa - ces I shall see no more.
 2. Oh! the lost, the un - for - got - ten, Though the world be oft for - got; Oh! the shrouded and the lone - ly, In our hearts they per - ish not.

3. Liv - ing in the si - lent hours, Where our spir - its on - ly blend, They, unlinked with earthly trou - ble, — We, still hop - ing for its end.

(9th P. M.)

TROY. 8s & 7s. Single.

E. A. BROOKS.

1. Je - sus, hail! enthroned in glo - ry, There for - ev - er to a - bide; All the heav'nly host a - dore thee, Seat - ed at thy Fa - ther's side.
 2. Wor - ship, hon - or, pow'r, and bless - ing, Thou art worth - y to re - ceive; Loud - est prais - es, without ceas - ing, Meet it is for us to give.

3. Help, ye bright, an - gel - ic spir - its Bring your sweetest, no - blest lays, Help to sing our Saviour's mer - its, Help to chant Im - manuel's praise.

ROSE VALE. 8s & 7s. Single.

DR. A. B. EVERETT.

1. Humble souls, who seek sal - va - tion Thro' the Lamb's re-deem-ing blood, Hear the voice of rev - e - la - tion; Tread the path that Je - sus trod.
 2. Hear the blest Re-deem-er call you; Lis - ten to his heavenly voice; Dread no ills that can be - fall you, While you make his ways your choice.

3. Plain - ly here his foot-steps trac-ing, Fol-low him with-out de - lay, Glad - ly his command em-brac-ing; Lo! your Captain leads the way.

(9th P. M.)

ELAM. 8s & 7s. Single.



1. Hark! what mean those holy voi - ces, Sweet - ly sounding thro' the skies? Lo! th'angel - ic host re - joic - es, Heavenly hal - le - lu - jahs rise.
 2. Hear them tell the wondrous sto - ry; Hear them chant in hymns of joy, "Glo - ry in the high-est-glo - ry! Glo - ry be to God most high!"

3. Haste, ye mor-tals, to a - dore him; Learn his name, and taste his joy; Till in heaven ye sing be - fore him, "Glo - ry be to God most high!"

(9th P. M.)

ROSSELLI. 8s & 7s. Double.



FINE.

D. C.

1. { Je - sus, I my cross have tak - en, All to leave, and fol - low thee: }
 { Na - ked, poor, despised, for - sak - en, Thou from hence my all shalt be: } And while thou shalt smile upon me, God of wis-dom, love, and might,
 D. C. O, 'twere not in joy to charm me; Show thy face, and all is bright.

2. { Man may trou - ble and dis - tress me; 'Twill but drive me to thy breast: }
 { Life with tri - als hard may press me; Heaven will bring me sweeter rest: } O, 'tis not in grief to harm me, While thy love is left to me;
 D. C. O, 'twere not in joy to charm me, Were that joy un-mixed with thee.

(9th P. M.)

TOLDEN. 8s & 7s. Double.

ASA BETTEVER.

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D. C.

FINE.

1. { Come, thou Fount of ev - ery bless - ing, Tune my heart to sing thy grace; }
Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. { Teach me some me - lo - dious measure, Sung by rap - tured saints a - bove; }
d.c. Fill my soul with sa - cred pleas - ure, While I sing re - deem - ing love.

(9th P. M.)

ENEE. 8s & 7s. Double.

L. C. EVERETT.

D. C.

FINE.

1. { Cease, ye mourners, cease to lan - guish O'er the grave of those you love; }
Pain, and death, and night, and anguish En - ter not the world a - bove. } 2. While our si - lent steps are stray - ing, Lone - ly thro' night's deep'n'g shade,
d.c. Glo - ry's brightest beams are play - ing Round the hap - py Chris - tian's head.

(9th P. M.)

TAMOR. 8s & 7s. Double.

E. A. BROOKS.

D. C.

FINE.

1. { We have met in peace to - geth - er In this house of God a - gain; }
Con - stant friends have led us hith - er, Here to echant the sol - emn strain; } Here to breathe our ad - o - ra - tion, Here the Sav - iour's praise to sing;
d.c. May the Spir - it of sal - va - tion Come with heal - ing in his wing. }
2. { We have met, and time is fly - ing; We shall part, and still his wing, }
Sweeping o'er the dead and dy - ing, Will the change - ful sea - sons bring; } Let us, while our hearts are lightest, In our fresh and ear - ly years,
d.c. Turn to him whose smile is brightest. And whose grace will calm our fears.

BANCHE. 8s & 7s.

B. H. EVERETT.

1. Know my soul, thy full sal - va - tion; Rise o'er sin, and fear, and care; Joy to find, in ev - ery sta - tion, Something still to do or bear.
 2. Haste thee on from grace to glo - ry, Armed by faith and winged by pray'r: Heaven's e - ter - nal day's be - fore thee; God's own hand shall guide thee there.

3. Soon shall close thy earthly mis - sion; Soon shall pass thy pil - grim days; Hope shall change to glad fru - i - tion, Faith to sight, and pray'r to praise.

(9th P. M.)

COLLINS. 8s & 7s.



1. { Hark! ten thousand harps and voices Sound the notes of praise a - bove; }
 { Je - sus reigns, and heav'n re - joice; Je - sus reigns, the God of love; } See, he sits on yon - der throne; Je - sus rules the world a - lone.

2. { Je - sus, hail! whose glo - ry brightens All a - bove, and gives it worth; }
 { Lord of life, thy smile en - light - ens, Cheers, and charms thy saints on earth; } When we think of love like thine, Lord, we own it love di - vine.

(9th P. M.)

ST. AMBROSE. 8s & 7s. Double.

B. H. EVERETT.

D. C.

1. { Come, thou fount of ev - ery bless - ing, Tune my heart to sing thy grace; }
 { Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. } Teach me some me - lodious son - net, Sung by flam - ing tongues a - bove:

d. c. Praise the mount—O fix me on it, Mount of God's un - chang - ing love.

1. O how shall a sin-ner per-form The vows he hath vowed to the Lord? A sin-ful and im-po-tent worm, How can I be true to my word?

2. My sol-emn engagements are vain; My promis-es emp-ty as air; My vows, I shall break them again, And plunge in e-ter-nal des-pair-

I tremble at what I have done: O send me thy help from a-bove: The power of thy Spirit make known, The vir-tue of Je-sus' dear love.

Un-less my om-nip-o-tent God The sense of his goodness im-part, And shed, by his Spir-it, a-broad The love of him-self in my heart.

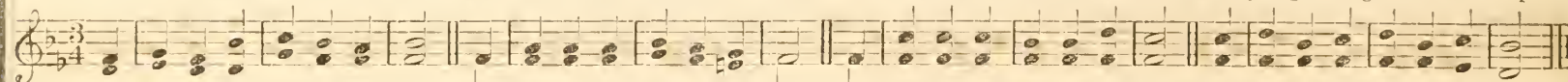
1st. 2d & 3d.

1. { A fountain of life and of grace In Christ, our Redeemer, we see:
 { For us, who his of-fers embrace, For all, it is [... OMIT ...] open and free: Je-ho-vah himself, doth in-vite To drink of his pleasures unknown:
 d. c. The streams of immortal delight, That flow from his [... OMIT ...] heavenly throne.

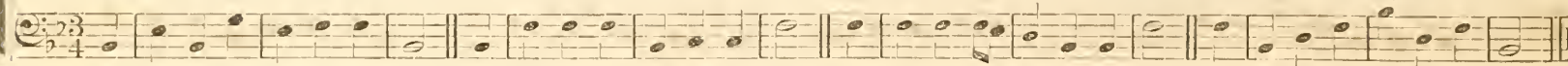
2. { As soon as in him we be-lieve, By faith of his Spirit we take:
 { And, freely for-giv-en, re-ceive The mer-cy for [... OMIT ...] Jesus' dear sake! We gain a pure drop of his love; The life of e-ter-ni-ty know;
 d. c. An-gel-ic-al hap-pi-ness prove, And witness a [... OMIT ...] heaven be-low.



1. Eneompass'd with clouds of dis-tress, And rea-dy all hope to re - sign, I long for thy light and thy grace; O God, will they never be mine?
 2. If sometimes I strive, as I mourn, My hold of thy promise to keep, The billows more fiercely re - turn, And plunge me again in the deep.



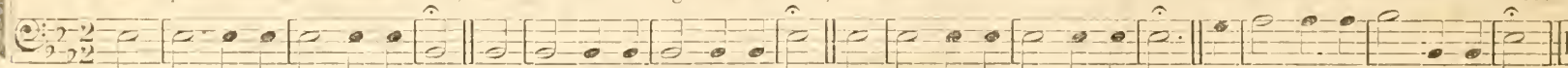
3. Ap-pear, and my sorrows shall cease; The blood of a - tonement ap - ply; And lead me to Je - sus for peace,—The Rock that is higher than I.



1. We speak of the realms of the blest, That coun-try so bright and so fair; And oft are its glo - ries con-fest, But what must it be to be there!
 2. We speak of its free-dom from sin, From sor-row, tempta-tion and care, From tri - als without and within— But what must it be to be there!



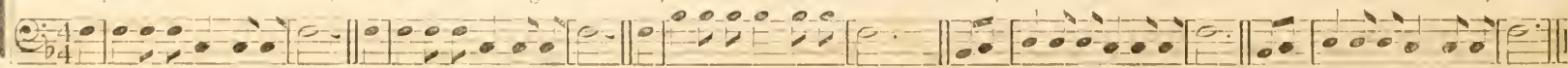
3. We speak of its ser - vice of love, The robes which the glo - ri - fied wear, The church of the First-born a-bove—But what must it be to be there!



1. We speak of the realms of the blest, That coun-try so bright and so fair; And oft are its glories confest, But what must it be to be there! But what must it be to be there!
 2. We speak of its freedom from sin, From sorrow, temptation, and care, From trials without and within;—But what must it be to be there! But what must it be to be there!



3. We speak of its service of love; The robes which the glorified wear; The church of the First-born above;—But what must it be to be there! But what must it be, etc.



(10th P. M.)

MARYLAND. 8s. Double.

* 171

1. A-way with our sorrow and fear! We soon shall re-cov-er our home; The cit-y of saints shall appear, The day of e-ter-ni-ty come;
 2. Our mourning is all at an end, When, raised by the life-giving Word, We see the new cit-y de-scend, Adorned as a bride for her Lord;

3. By faith we al-read-y be-hold That love-ly Je-ru-sa-lem here; Her walls are of jas-per and gold; As crys-tal her buildings are clear:

From earth we shall quickly re-move, And mount to our na-tive a-bode, The house of our Father a-bove, The pal-ace of angels and God.
 The cit-y so ho-ly and elean, No sorrow can breathe in the air; No gloom of af-flic-tion or sin, No shadow of e-vil is there!

Im-mov-a-bly founded in grace, She stands as she ev-er hath stood, And brightly her Builder dis-plays, And flames with the glory of God.

(11th P. M.)

FABER. 7s & 6s. Double.

(76,76,77,76.)

DR. A. B. EVERETT.

D. C.

Softly.

1. { Time is winging us a-way To our e-ter-nal home;
 { Life is but a winter's day, A jour-ney to the..... tomb; Youth and vi-gor soon will flee, Blooming beauty lose its charms;
 d. c. All that's mortal soon will be En-closed in death's cold..... arms.

2. { Time is winging us a-way To our e-ter-nal home;
 { Life is but a winter's day, A jour-ney to the..... tomb; But the Chris-tian shall en-joy Health and beauty, soon, a-bove,
 d. c. Far beyond the world's alloy, Se-cure in Je-sus'..... love.

1. { Harken to the solemn voice, The aw-ful midnight cry! } { Lo, he comes to keep his word, }
 { Want-ing souls, rejoice, rejoice, And see the Bridegroom nigh! } { Light and joy his looks impart; } { Go ye forth to meet the Lord, And meet him in your heart. }

2. { Ye who faint beneath the load Of sin, your heads lift up; } { In the midnight of your grief, }
 { See your great redeeming God, He comes, and bids you hope! } { Jesus doth his mourners cheer; } { Lo! he brings you sure relief; Believe, and feel him here! }

(12th P. M.)

GROVER.* 7s, 6s & 8s.

(76,76,78,76.)



D. C.

1. { Lamb of God, whose dy-ing love We now re-call to mind, } { Send the an-swer from a-bove, And let us mer-cy find; } { Think on us who think on thee, And ev-ery struggling soul re-lease! }

d. c. O, re-mem-ber Cal-va-ry, And bid us go in peace!

* If the small notes in the Tenor are sung, the small notes in the Alto must be sung also, and *vice versa*.

(12th P. M.)

CALVARY. 7s, 6s & 8s.

(7,6,7,6,7,8,7,6.)



D. C.

1. { To the ha-ven of thy breast, O, Son of man, I fly! } { Be my re-fuge and my rest, For O, the storm is high! } { Save me from the fu-rious blast; A co-vert from the temp-est be: }

d. c. Hide me, Je-sus, till o'er-past The fear-ful storm I see.

(11th P. M.)

AMSTERDAM. 7s & 6s. Peculiar. Or 8s & 6s.

173

{ Rise, my soul, and stretch thy wings, Thy better portion trace ; }
 { Rise from all terrestrial things T'wards heaven thy native place ; } Sun and moon and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away To seats prepar'd [above.

(11th P. M.)

RUSHFORD. 7s & 6s. Peculiar.

I. B. WOODBURY.

Moderato.

To the hills I lift my eyes, The everlasting hills ; }
 Streaming thence in fresh supplies, My soul the Spirit feels : } Will he not his help afford ? Help, while yet I ask is given : God comes down, the God and Lord Who made both earth and [heav'n.

(12th P. M.)

PENITENCE. 7s, 6s & 8s.

W. H. OAKLEY.

Je-sus, let thy pi-tying eye Call back a wand'ring sheep; False to thee, like Pe-ter, I Would fain like Pe-ter weep. Let me be by grace re-stored ;
 d. s. Turn, and look up - on me, Lord, And break my heart of stone.

(11th P. M.)

ENDOR. 7s & 6s. Peculiar.

SIMEON B. MARSH.

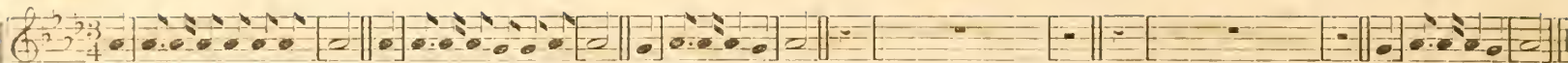
D. S.

On me be all long suff'ring shown ;
 { Lamb of God, whose bleeding love We now recall to mind : }
 { Send the answer from above And let us mercy find ; } Think on us who think on thee; Ev'ry burden'd soul release ;
 d. c. Oh ! remember Cal-va-ry, And bid us go in peace.

FINE. *D. C.*

MYERLY. C. P. M.

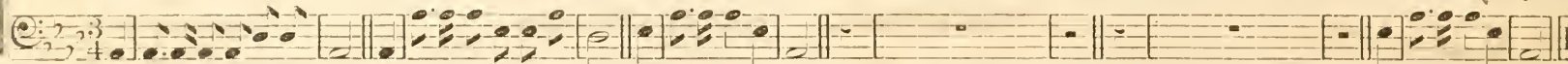
B. A. TEREVET.



1. O love divine, how sweet thou art! When shall I find my willing heart All taken up to thee? I thirst, I faint, I die to prove The greatness of redeeming love,—The love of Christ to me.
 2. Stronger his love than death or hell; Its riches are unsearchable; The first-born sons of light Desire in vain its depth to see; They cannot reach the mystery, The length, the breadth, the height.



3. God only knows the love of God; O that it now were shed abroad In this poor stony heart: For love I sigh, for love I pine; This only portion, Lord, be mine; Be mine this better part.



(13th P. M.)

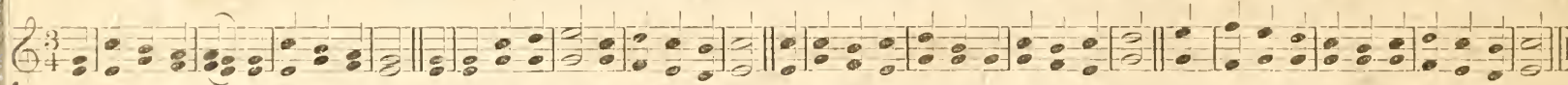
SWISS VALE. IOS & IIS.

(10,10,11,11.)

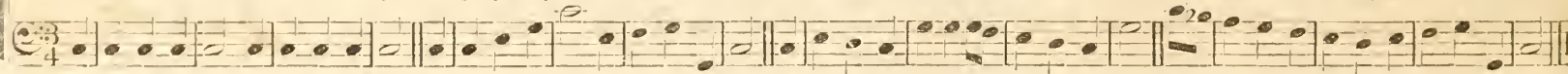
B. A. TEREVET.



1. Ye servants of God, your Master proclaim, And publish abroad his wonderful name; The name all-victorious of Je-sus ex-tol; His kingdom is glorious; he rules o-ver all.
 2. Sal-va-tion to God who sits on the throne: Let all cry a-loud, and honor the Son; The praises of Je-sus the angels pro-claim, Fall down on their faces, and worship the Lamb.



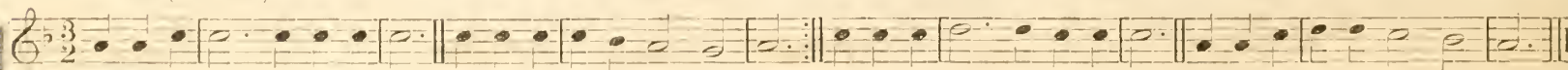
3. Then let us adore, and give him his right,—All glory and power, and wisdom and might, All honor and blessing, with angels a-bove, And thanks never ceasing for in-finite love.



(1st P. M.)

SABBATH. L. M. 6 lines.

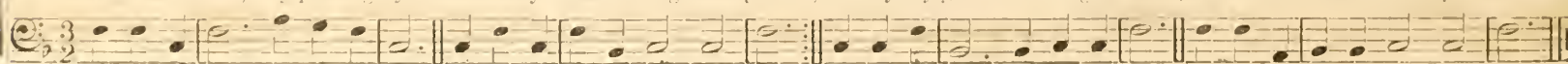
B. A. TEREVET.



1. { Great God, this hallowed day of thine Demands our souls' collect-ed powers; }
 { May we em-ploy in works di-vine These solemn and de-vot-ed hours; } O may our souls, a-dor-ing, own The grace which calls us to thy throne.



2. { Hence, ye vain cares and trifles, fly! Where God resides appear no more! }
 { Omni-cient Lord, thy piercing eye Does every secret thought ex-plore; } O may thy grace our thoughts refine, And fix our hearts on things divine!



(13th P. M.)

FAUST. IOS & IIS. (10, 11, 10, 11.) Anapestic. or 5s & 6s.

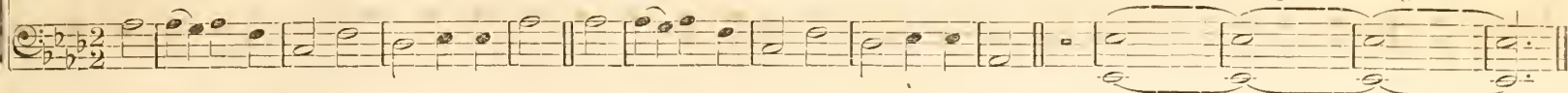
Dr. A. B. EVERETT. 175



1. Ye ser-vants of God, your Mas-ter pro-claim, And pub-lish a - broad his won-der-ful name; The name all - vie - to-rious of Je - sus ex - tol;
 2. God rul-eth on high, al - might-y to save; And still he is nigh; his presence we have; The great eon-gre - ga-tion his tri-umph shall sing,



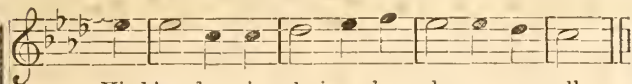
3. Then let us a - dore, and give him his right,—All glo - ry and power, and wisdom and might, All hon - or and blessing, with an - gels a - love.



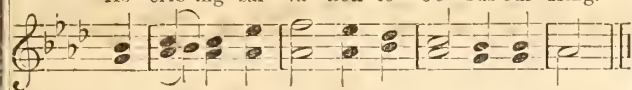
(14th P. M.)

LYONS. IOS & IIS.

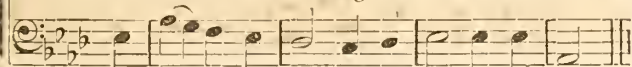
M. HAYDN.



His king-dom is glorious; he rules o - ver all.
 As - crib-ing sal - va - tion to Je - sus our King.



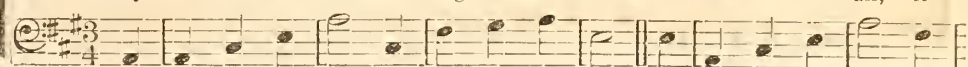
And thanks never ceas-ing, for in - fi-nite love.



1. O wor-ship the King, all glo - rious a - bove, And grate-ful - ly sing his
 2. O tell of his might, and sing of his grace, Whose robe is the light, whose



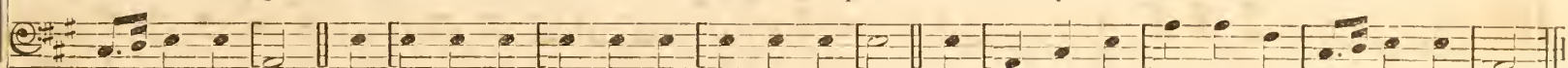
3. Thy boun - ti - ful eare what tongue can re - eite? It breathes in the air, it



won - der - ful love, Our Shield and De - fend - er, the An - eient of Days, Pa - vil - ioned in splen-dor, and gird - ed with praise.
 can - o - py, space; His char - iots of wrath the deep thun-der-clouds form, And dark is his path on the wings of the storm.



shines in the light, It streams from the hills, it de - scends to the plain, And sweet-ly dis - tils in the dew and the rain.






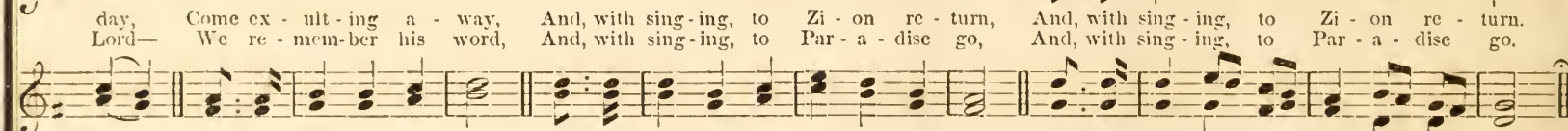
1. Come a - way to the skies— My be - lov - ed, a - rise, And re - joice in the day thou wast born; On this fes - ti - val
2. We have laid up our love, With our treas - ure, a - bove, Though our bod - ies con - tin - ue be - low; The re - deem - ed of the



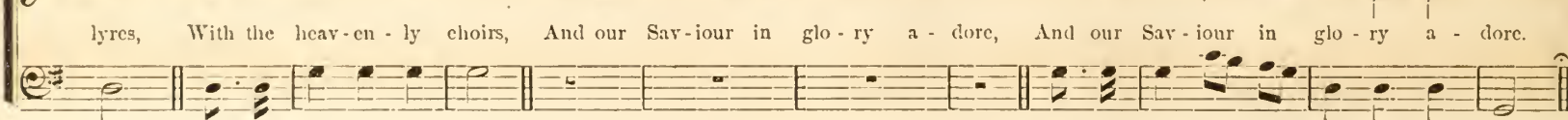
3. There, O! there at his feet, We shall joy - ful - ly meet, And be part - ed in bod - y no more; We shall sing to our

day, Come ex - ult - ing a - way, And, with sing - ing, to Zi - on re - turn, And, with sing - ing, to Zi - on re - turn.
Lord— We re - mem - ber his word, And, with sing - ing, to Par - a - dise go, And, with sing - ing, to Par - a - dise go.



lyres, With the heav - en - ly choirs, And our Sav - iour in glo - ry a - dore, And our Sav - iour in glo - ry a - dore.



Coda.



Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - men.



Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - men.




Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - men.

(16th P. M.)

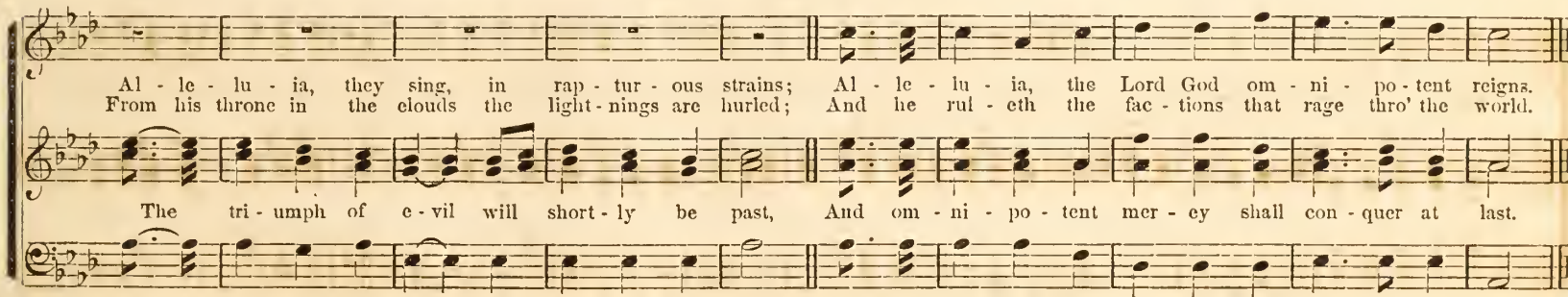
SHANLIN. IIS & I2S.

ASA BETTEVER. 177



1. O join ye the an - thems of tri - umph, that rise From the throng of the blest, from the hosts of the skies:
2. He gave to the light its ben - e - fi - cent wings; He con - troll - eth the coun - sels of sen - ates and kings:

3. Re - joice, ye that love him; his power can - not fail; His om - ni - po - tent good - ness shall sure - ly pre - vail;



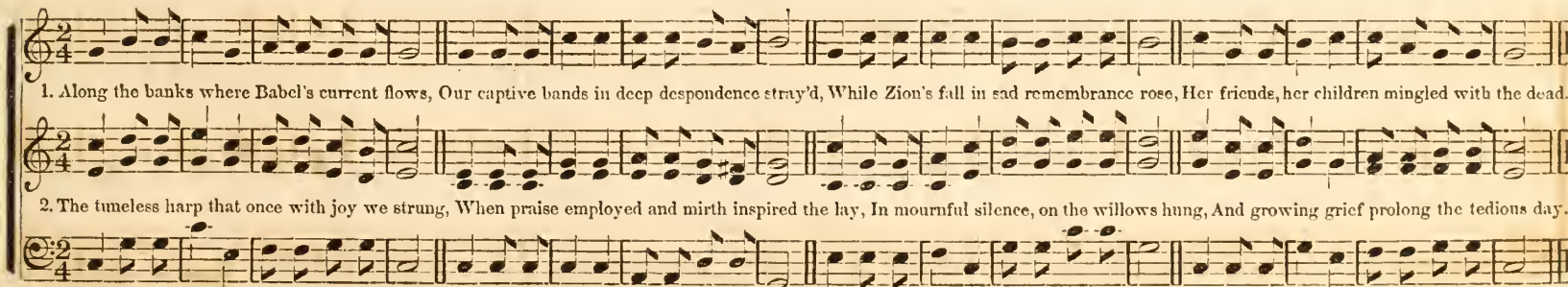
Al - le - lu - ia, they sing, in rap - tur - ous strains; Al - le - lu - ia, the Lord God om - ni - po - tent reigns.
From his throne in the clouds the light - nings are hurled; And he rul - eth the fac - tions that rage thro' the world.

The tri - umph of e - vil will short - ly be past, And om - ni - po - tent mer - cy shall con - quer at last.

(17th P. M.)

DUKES. IOS.

L. C. EVERETT.



1. Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

2. The tuneless harp that once with joy we strung, When praise employed and mirth inspired the lay, In mournful silence, on the willows hung, And growing grief prolong the tedious day.

1. In boundless mercy, gracious Lord, appear, Darkness dispel, the humble mourner cheer; Vain tho'ts remove, melt down the flinty heart, Cause every soul to choose the better part.
 2. Thy presence fills the u-ni-ver-sal space; Thy grace appears to all the fallen race; O vis-it us with life and light divine. Fill ev-ery soul, for every soul is thine.

3. The blessed Jesus is my Lord, my love; He is my King, from him I would not move; Away, then, all ye objects that divert, Nor seek to draw from my dear Lord my heart.

(17th P. M.)

SHAPPARD. 108.

Dr. EVERETT.

1. Rise, crowned with light, imperial Salem, rise. Exalt thy towering head, and lift thine eyes; See heaven its sparkling portals wide display, And break upon thee in a flood of day.
 2. See barbarous nations at thy gates at-tend, Walk in thy light, and in thy temple bend; See thy bright altars thronged with prostrate kings, While every land its joyous tribute brings.

3. The seas shall waste, the skies to smoke decay, Rocks fall to dust, and mountains melt a-way; But, fixed his word, his saving power remains; Thy realm shall last, thy own Messiah reigns.

CHANT.

Dr. A. B. EVERETT.

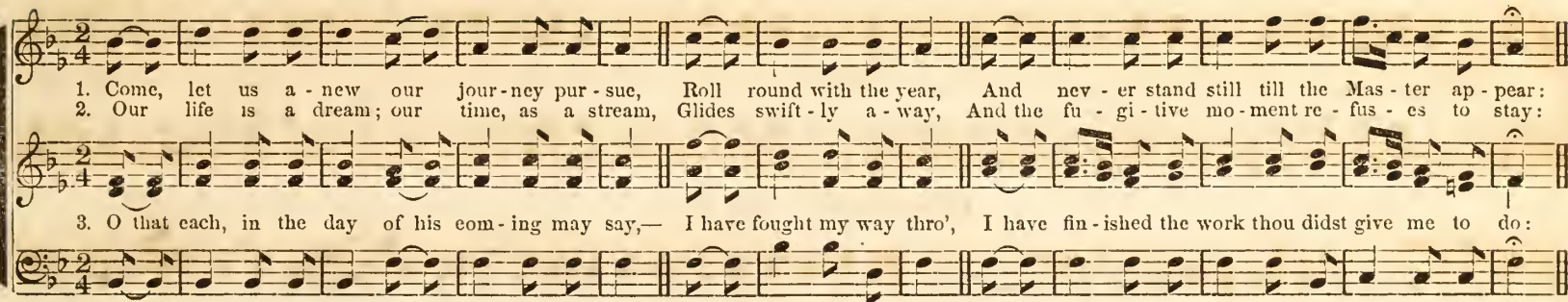
1. Why should our tears in sorrow flow When God re-calls his own, And bids them leave a world of woe, For an im-mor-tal crown.
 2. Is not e'en death a gain to those Whose life to God was given? Gladly to earth their eyes they close, To o-pen them in heaven.

3. Their toils are past, their work is done, And they are ful-ly blest; They fought the fight the vic-t'ry won, And en-tered in-to rest.

(18th P. M.)

LUCAS. 108, 58 & 118.

LUCAS. 179



1. Come, let us a - new our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear:
 2. Our life is a dream; our time, as a stream, Glides swift - ly a - way, And the fu - gi - tive mo - ment re - fus - es to stay:
 3. O that each, in the day of his com - ing may say, — I have fought my way thro', I have fin - ished the work thou didst give me to do:



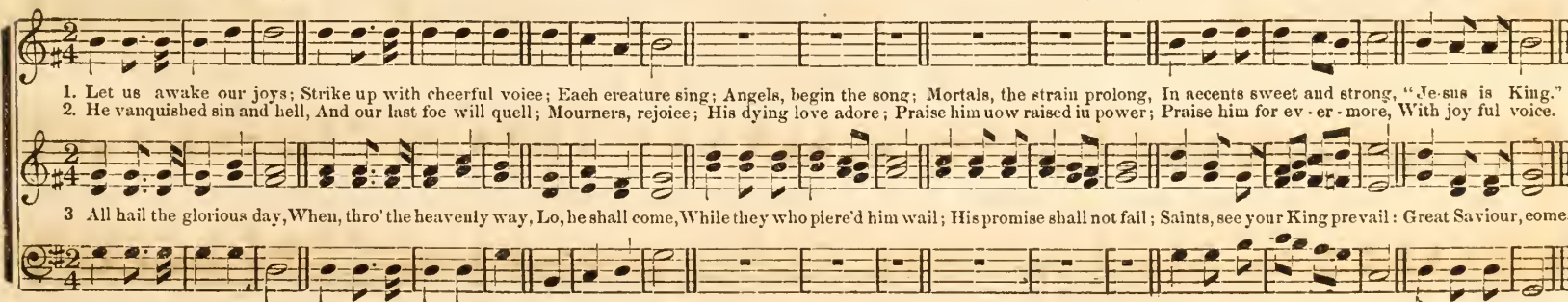
His a - dor - a - ble will let us glad - ly ful - fill, And our tal - ents im - prove, By the pa - tience of hope and the la - bor of love.
 The ar - row is flown, — the mo - ment is gone; The mil - len - ni - al year Rushes on to our view, and e - ter - ni - ty's here.
 O that each from his Lord may re - ceive the glad word, — Well and faith - ful - ly done! En - ter in - to my joy, and sit down on my throne.

(19th P. M.)

GARRISON. 68 & 48.

(664,664.)

DR. A. B. EVERETT.



1. Let us awake our joys; Strike up with cheerful voice; Each creature sing; Angels, begin the song; Mortals, the strain prolong, In accents sweet and strong, "Je - sus is King."
 2. He vanquished sin and hell, And our last foe will quell; Mourners, rejoice; His dying love adore; Praise him now raised in power; Praise him for ev - er - more, With joy ful voice.
 3. All hail the glorious day, When, thro' the heavenly way, Lo, he shall come, While they who pierce'd him wail; His promise shall not fail; Saints, see your King prevail: Great Saviour, come.

OLIVET. 6s & 4s.

Dr. L. MASON.

1. Glory to God on high! Let earth and sky reply, Praise ye his name; His love and grace adore; Who all our sorrows bore: Sing loud for evermore, Worthy the Lamb.

(19th P. M.)

AMERICA. 6s & 4s.

NATIONAL HYMN. Words by Rev. S. F. SMITH.

Maestoso.

1. My country, 'tis of thee, Sweet land of liberty, Of thee I sing: Land where my fathers died; Land of the pilgrims' pride; From every mountain side let freedom ring.
 2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and temple hills; My heart with rapture thrills like that above.
 3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake; Let all that breathe partake; Let rocks their silence break, The sound prolong.

Allegretto. (19th P. M.)

ITALIAN HYMN. 6s & 4s.

F. GIARDINI.

1. Come, thou Almighty King, Help us thy name to sing; Help us to praise! Father all glorious; O'er all victorious, Come and reign o-ver us, Ancient of days!

(19th P. M.)

NEW HAVEN. 6s & 4s.

Dr. THOS. HASTINGS.

1. My faith looks up to thee, Thou Lamb of Calvary, Saviour divine; Now hear me while I pray; Take all my guilt away; O, let me, from this day, Be wholly thine.
 2. May thy rich grace impart Strength to my fainting heart; My zeal inspire; As thou hast died of me, O may my love to thee, Pure, warm, and changless be—A living fire.

(20th P. M.)

CAPTIVE. 6s & 7s.

L. C. EVERETT. 181

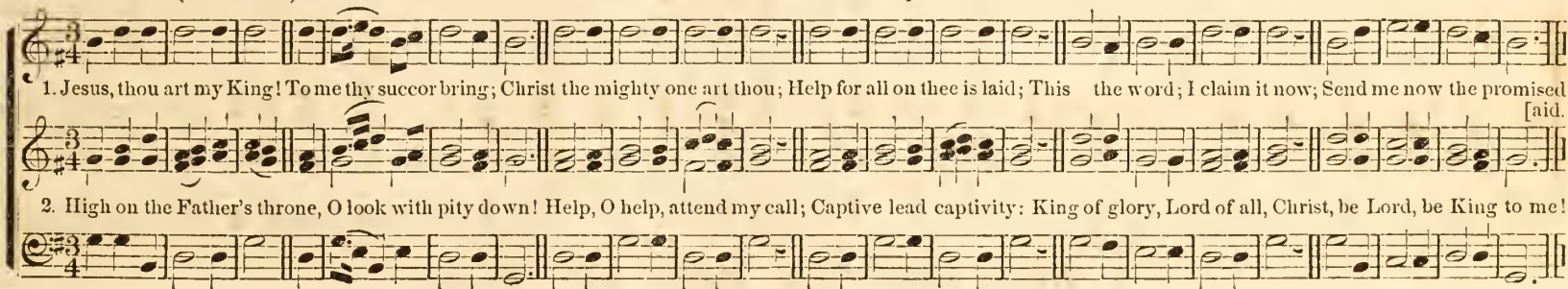


1. Je-sus, thou art my King! To me thy suc-cor bring— { Christ, the mighty one art thou, } Help for all on thee is laid; { This the word, I claim it now; Send me now the promised aid.

2. High on thy Fa-ther's throne, O look with pi-ty down! { Help, O help, attend my call, } Captive lead captiv-i-ty; { King of glo-ry, Lord of all, Christ, be Lord, be King to me!

(20th P. M.)

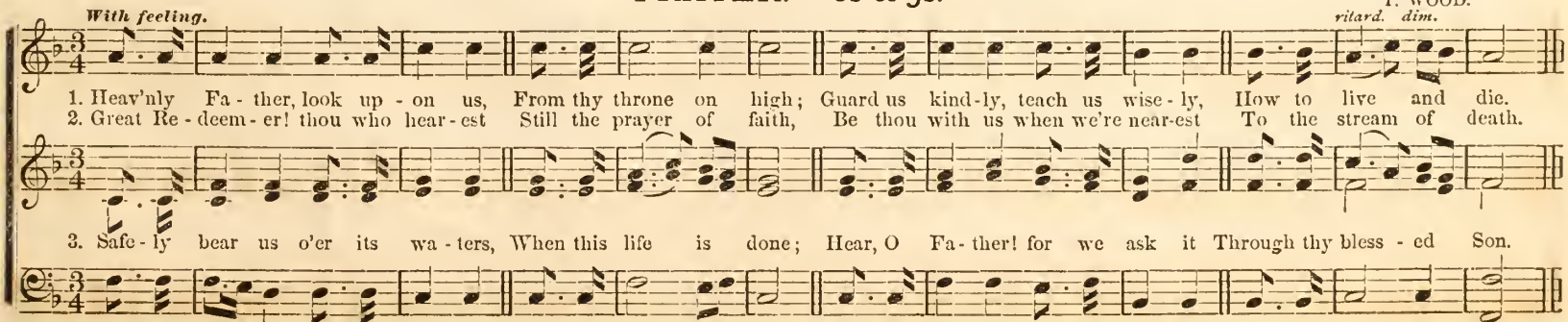
MOORE. 6s & 7s.

1. Jesus, thou art my King! To me thy succor bring; Christ the mighty one art thou; Help for all on thee is laid; This the word; I claim it now; Send me now the promised aid.

2. High on the Father's throne, O look with pity down! Help, O help, attend my call; Captive lead captivity: King of glory, Lord of all, Christ, be Lord, be King to me!

PRAYER. 8s & 5s.

T. WOOD.
ritard. dim.


With feeling.

1. Heav'nly Fa-ther, look up-on us, From thy throne on high; Guard us kind-ly, teach us wise-ly, How to live and die.

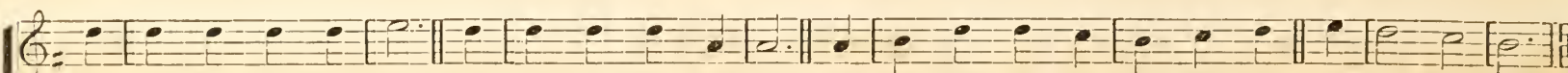
2. Great Re-deem-er! thou who hear-est Still the prayer of faith, Be thou with us when we're near-est To the stream of death.

3. Safe-ly bear us o'er its wa-ters, When this life is done; Hear, O Fa-ther! for we ask it Through thy bless-ed Son.



1. Though na - ture's strength de - cay, And earth and hell with-stand, To Ca - naan's bounds I urge my way, At His com-mand;
2. The good - ly land I see, With peace and plen - ty blest; A land of sa - cred lib - er - ty, And end - less rest.

3. There dwells the Lord our King, The Lord our Right - eous - ness; Tri - um - phant o'er the world and sin, The Prince of Peace,



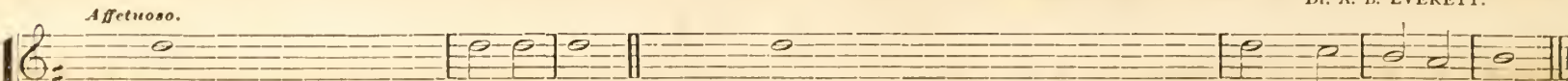
The wat - 'ry deep I pass, With Je - sus in my view, And through the howl - ing wil - der - ness My way pur - sue.
There milk and hon - ey flow, And oil and wine a - bound, And trees of life for - ev - er grow, With mer - cy crown'd.

On Zi - on's sa - cred height, His king - dom still main - tains; And, glo - rious with his saints in light For - ev - er reigns.

I WILL NOT LET THEE GO. Chant.

Dr. A. B. EVERETT.

Allegretto.



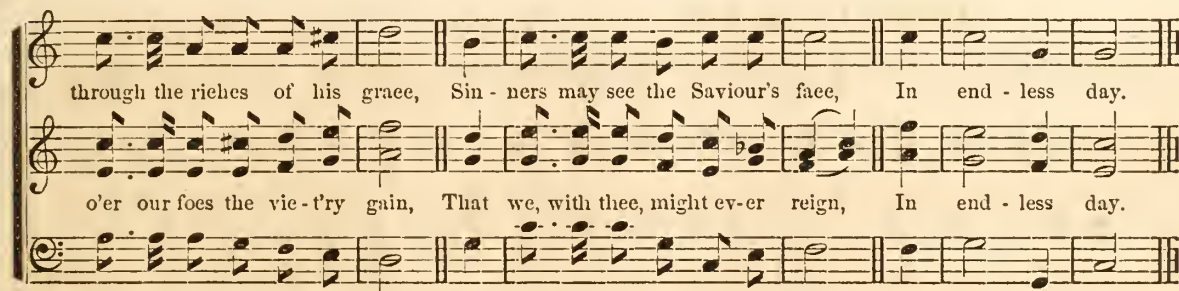
1. I will not let thee go; thou help in time of need, Heap ill on ill, I trust thee still, E'en when it seems as thou would'st slay in - deed.
2. Do as thou wilt with me, I yet will cling to thee; Hide thou thy face; yet, help in time of need, I will not let thee go.
3. I will not let thee go; should I for - sake my bliss? No, Lord, thou'rt mine, and I am thine, thee will I hold, When all things else I miss.

4. Though dark and sad the night, joy cometh with thy light, O thou, my sun; should I forsake my bliss? I will not let thee go.
5. I will not let thee go, my God, my Life, my Lord! Not death can tear me from his care, Who for my sake his soul in death out - poured.
6. Thou diedst for love to me; I say in love to thee, E'en when my heart shall break, My God, my Life, my Lord, I will not let thee go.



1. Hark! how the gos - pel trum - pet sounds, As through the world the ech - o bounds, Pro - claim - ing to a ru - ined race, That

2. Hail, Je - sus! all - vie - to - rious Lord! Be thou by all man - kind a - dored! For us didst thou the fight main - tain, And



through the riches of his grace, Sin - ners may see the Saviour's face, In end - less day.

o'er our foes the vic - t'ry gain, That we, with thee, might ev - er reign, In end - less day.

3. And when, thro' grace, our course is run,
The battle fought, the victory won,
Then crowns unfading we shall wear,
The glory of thy kingdom share,
With thee, our glorious leader, there
In endless day.
4. Then, in thy presence, heavenly King,
In loftier strains thy praise we'll sing,
When with the blood-bought hosts we meet,
Triumphant there, in bliss complete,
And cast our crowns before thy feet,
In endless day.

WILT THOU NOT VISIT ME? Hymn Chant.

DR. A. B. EVERETT.



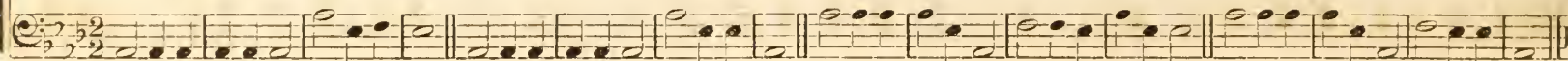
| | | | | | | | | | |
|---|-------------|-------|-------------------------------------|---------------|-----------------|----------------|---------------|----------|-----|
| 1. Wilt thou not visit me? The plant be- | gen - tle | dew; | Each blade of grass I see, From thy | quicken - ing | moisture | drew. | Wilt thou not | vis - it | me? |
| side me feels thy | | | deep earth its | | | | vis - it | me? | |
| 2. Wilt thou not visit me? The morning | cheer - ing | tone; | And every hill and tree Lend but | voice of | thee a - lone. | | Wilt thou not | vis - it | me? |
| calls on me with | | | one voice, the | | | | vis - it | me? | |
| 3. Wilt thou not visit me? I need thy love, | grass the | rain; | Come, like thy holy dove, And let | joice to | live a - gain. | | Wilt thou not | vis - it | me? |
| more than the flower the dew, or ... | | | me in thy sight re - - - - - | | | | vis - it | me? | |
| 4. Yes! thou wilt visit me: Nor plant, nor | light so | well, | As when, from sin set free, Man's | thine in | peace to dwell. | Yes, thou wilt | vis - it | me. | |
| tree thine eye de - - - - - | | | spirit comes with | | | | | | |



1. I'm but a stranger here; Heav'n is my home; Earth is a desert drear; Heav'n is my home. Danger and sorrow stand Round me on every hand, Heav'n is my fatherland—Heav'n is my home.
 2. What tho' the tempest rage, Heav'n is my home; Short is my pilgrimage; Heav'n is my home. And time's wild wint'ry blast Soon will be overpast, I shall reach home at last; Heav'n is my home.



3. There at my Saviour's side, Heav'n is my home; I shall be glorified; Heav'n is my home. There with the good and blest, Those I loved most and best, I shall for ever rest: Heav'n is my home.

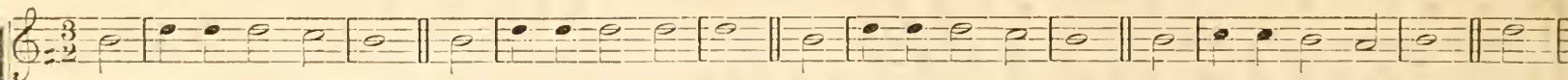


(24th P. M.)

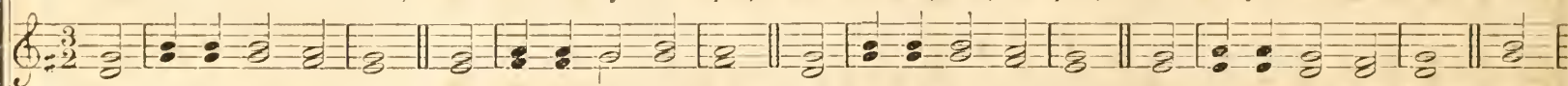
BEREA. 6s & 8s.

(66,66,86,86.)

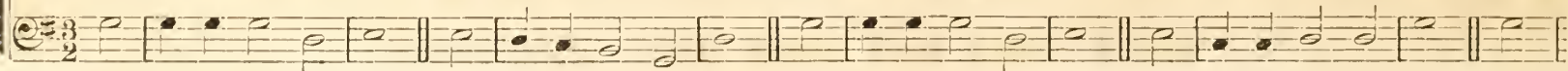
DR. A. B. E.



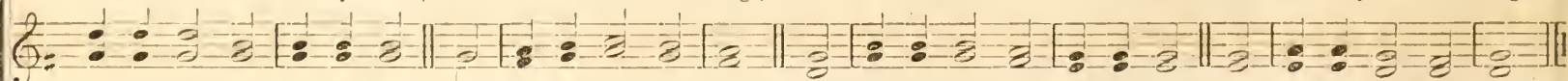
1. Ye sim-ple souls, that stray Far from the path of peace, That un-fre-quent-ed way To life and hap-pi-ness—How
 2. So wretched and ob-scure, The men whom ye de-spise, So fool-ish, weak, and poor,—A-bove your scorn we rise: Our



3. Rich-es un-search-a-ble In Je-sus' love we know; And pleasures from the well Of life, our souls o'er-flow: From



- long will ye your fol-ly love, And throng the downward road, And hate the wis-dom from a-bove, And mock the sons of God?
 conscience in the Ho-ly Ghost, Can wit-ness bet-ter things, For he whose blood is all our boast Hath made us priests and kings.




- him the Spir-it we re-ceive Of wisdom, grace, and power; And al-ways sor-row-ful we live, Re-joic-ing ev-er-more.

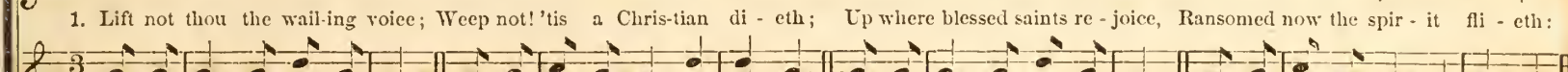


GROSVENOR. 7s & 8s.

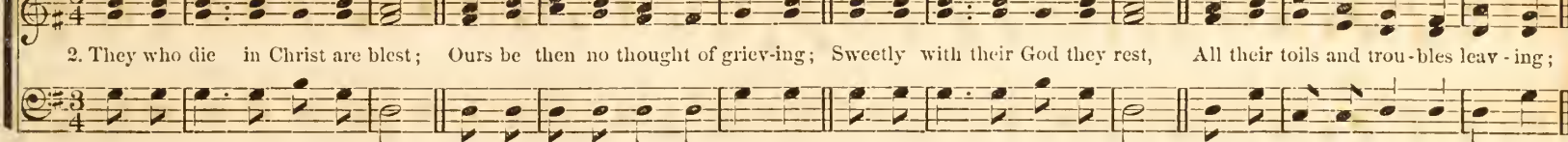
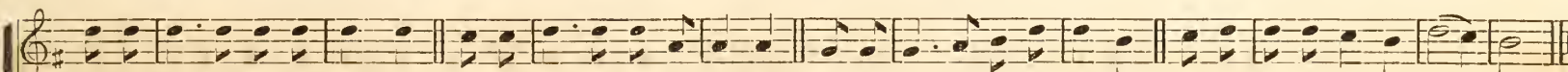
J. H. TENNEY. 185



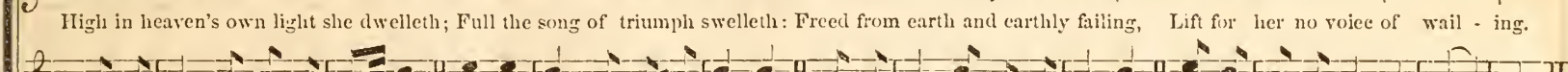
1. Lift not thou the wail-ing voice; Weep not! 'tis a Chris-tian di - eth; Up where blessed saints re - joice, Ransomed now the spir - it fli - eth:



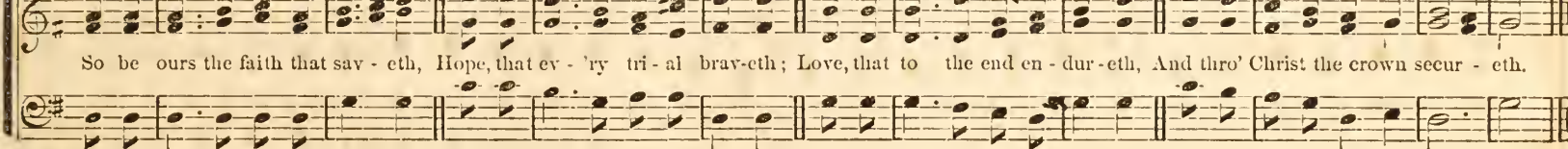
2. They who die in Christ are blest; Ours be then no thought of griev-ing; Sweetly with their God they rest, All their toils and trou-bles leav-ing;

High in heaven's own light she dwelleth; Full the song of triumph swelleth: Freed from earth and earthly failing, Lift for her no voice of wail - ing.



So be ours the faith that sav - eth, Hope, that ev - 'ry tri - al brav-eth; Love, that to the end en - dur-eth, And thro' Christ the crown secur - eth.



(9th P. M.)

MEMORIAL HYMN. 8s & 7s.

J. H. TENNEY.
Words by REV. S. WOLCOTT, D. D.



1. Calm and Christ-like was thy bearing, Brother! faithful to thy trust! Sainly beauty thou art wearing, In the mansions of the just, In the mansions of the just.

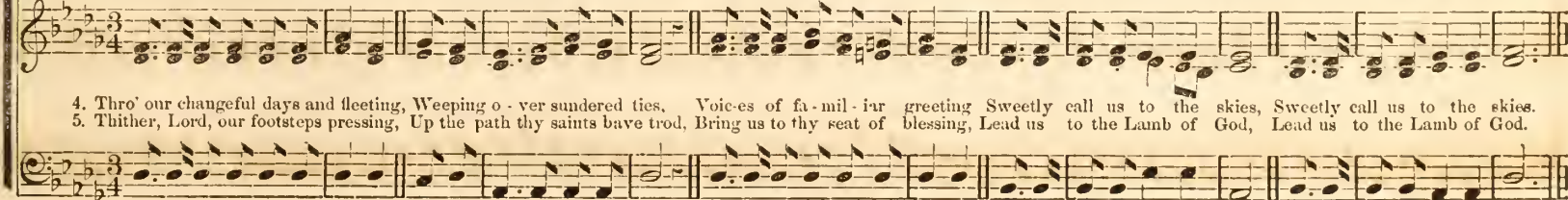
2. Voiceless here thy pleadings tender, Missed thy winning smile of love—Bathes thy spirit in the splendor Of the liv-ing light a - bove, Of the liv-ing light a - bove.

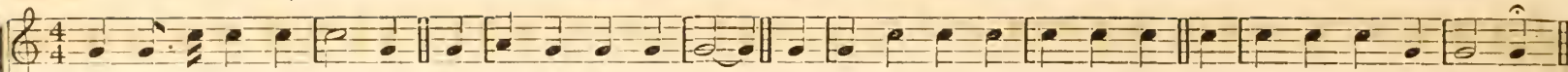
3. Christ in glory there beholding, With the loved ones "gone before"—Heav'n thine earthly life in-fold-ing, Lives with us the grace it wore, Lives with us the grace it wore.



4. Thro' our changeful days and fleeting, Weeping o - ver sundered ties, Voic-es of fa-mil-i-ar greet-ing Sweetly call us to the skies, Sweetly call us to the skies.

5. Thither, Lord, our footsteps pressing, Up the path thy saints have trod, Bring us to thy seat of blessing, Lead us to the Lamb of God, Lead us to the Lamb of God.

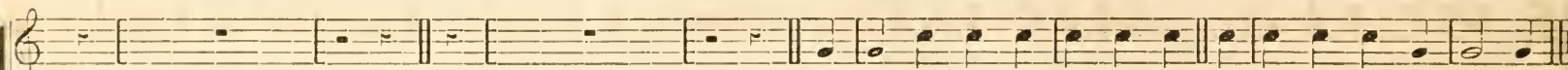
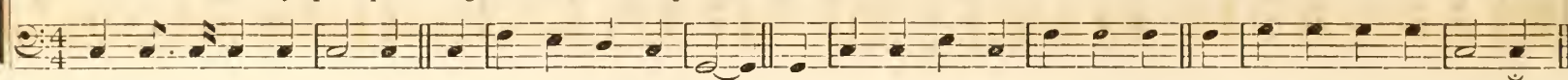




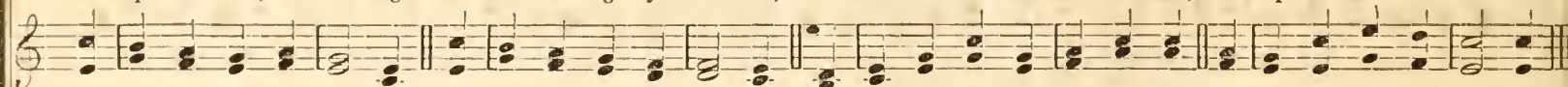
1. Head of the church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy mem-bers here Shall sing like those in glo-ry;
 2. While in af-flic-tion's fur-nace, And pass-ing through the fire, Thy love we'll praise, which knows no days, And ev-er brings us nigh-er:



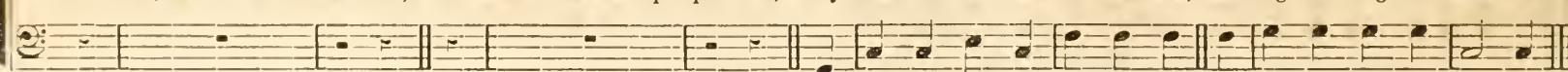
3. Thou dost conduct thy peo-ple Through tor-rents of temp-tation; Nor will we fear, while thou art near, The fire of trib-u-la-tion:



We lift our hearts and voi-ces With blest an-ti-ci-pa-tion, And cry a-loud, and give to God The praise of our sal-va-tion.
 We clap our hands, ex-ult-ing In thine Al-migh-ty fa-vor; The love di-vine that made us thine, Will keep us thine for ev-er.



The world, with sin and Sa-tan, In vain our march op-pos-es; By thee we shall break thro' them all, And sing the Song of Mos-es.

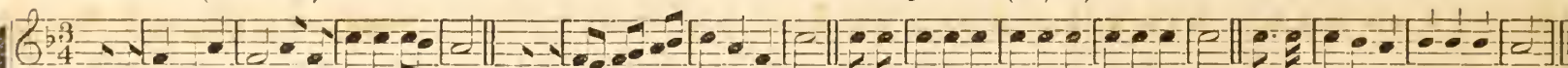


(15th P. M.)

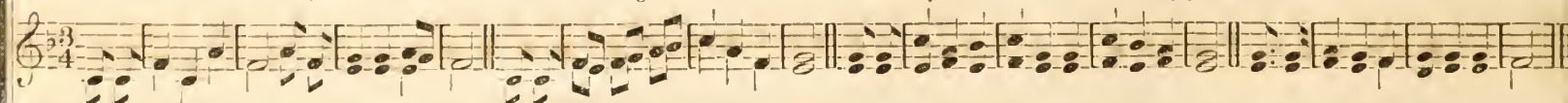
CALVIN. 6s & 9s.

(669,669.)

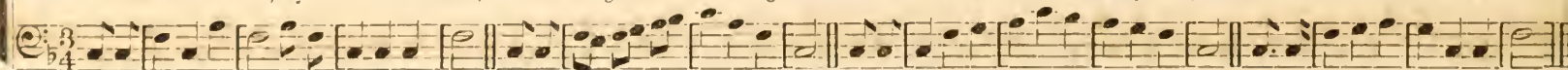
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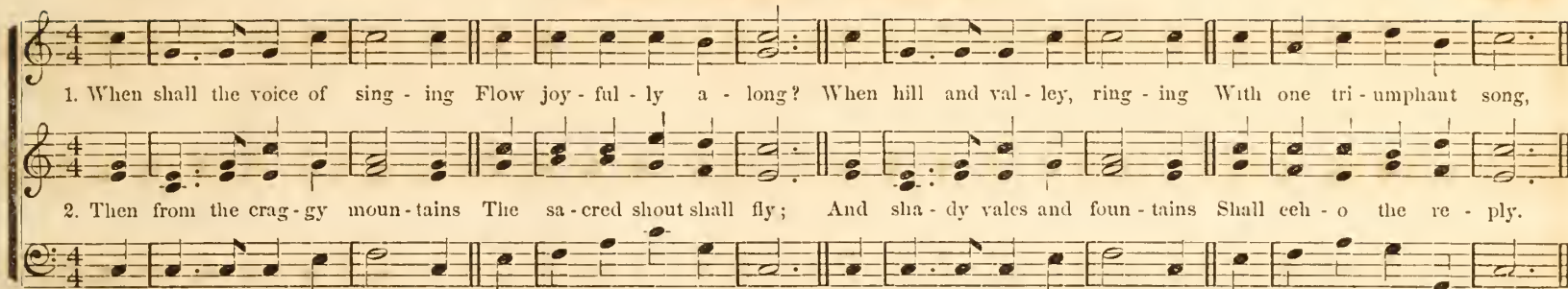


1. O how happy are they Who their Saviour obey, And have laid up their treasures above; Tongue can never express The sweet comfort and peace Of a soul in its car-li-est love.
 2. That sweet comfort was mine, When the favor divine I received through the blood of the Lamb; When my heart first believed, What a joy I received, What a heaven in Jesus's name!



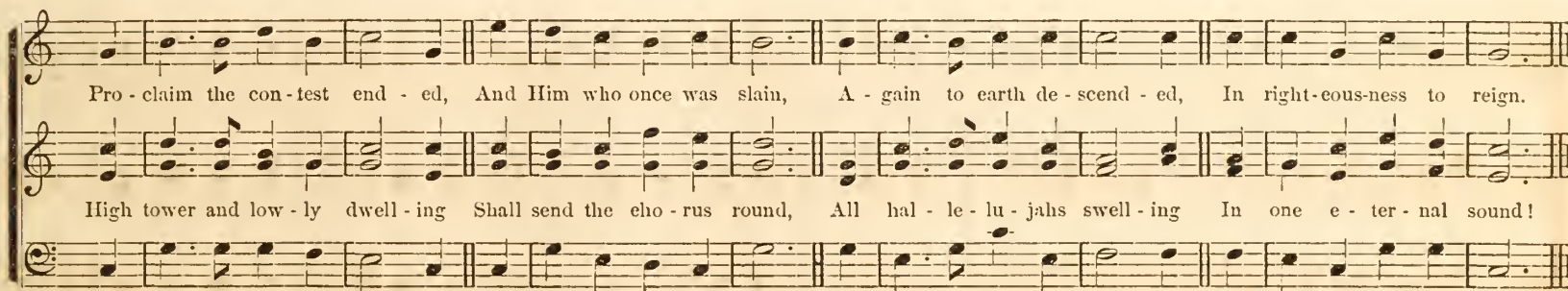
3. 'Twas a heaven be-low, My Redeemer to know, And the an-gels could do nothing more Than to fall at his feet, And the story re-peat, And the lov-ers of sinners a-dore.





1. When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - ing With one tri - umphant song,

2. Then from the crag - gy moun - tains The sa - cred shout shall fly; And sha - dy vales and foun - tains Shall eeh - o the re - ply.

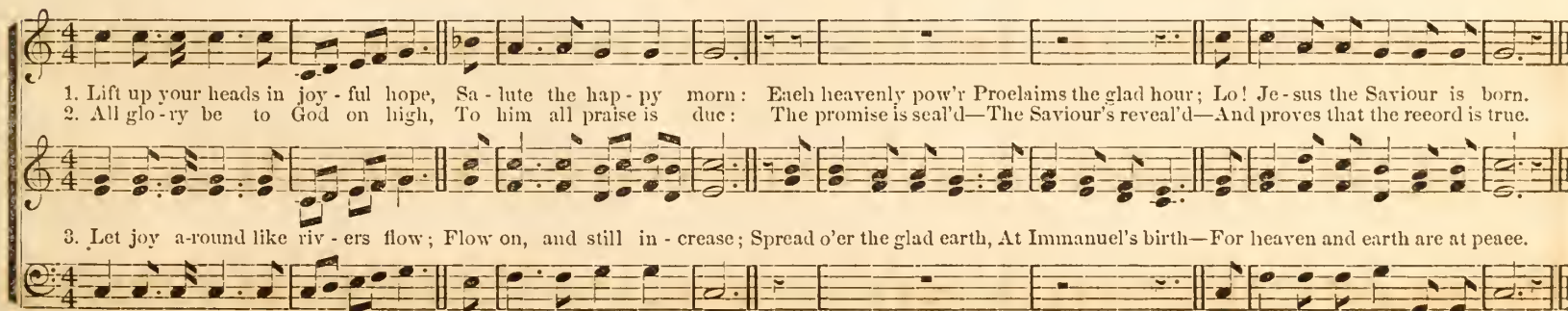


Pro - claim the con - test end - ed, And Him who once was slain, A - gain to earth de - scend - ed, In right - eous - ness to reign.

High tower and low - ly dwell - ing Shall send the cho - rus round, All hal - le - lu - jahs swell - ing In one e - ter - nal sound!

TODD. 8s, 6s & 5s. Peculiar.

L. C. EVERETT.



1. Lift up your heads in joy - ful hope, Sa - lute the hap - py morn: Each heavenly pow'r Proclaims the glad hour; Lo! Je - sus the Saviour is born.

2. All glo - ry be to God on high, To him all praise is due: The promise is seal'd—The Saviour's reveal'd—And proves that the record is true.

3. Let joy a - round like riv - ers flow; Flow on, and still in - crease; Spread o'er the glad earth, At Immanuel's birth—For heaven and earth are at peace.

1. From Green-land's i - cy moun-tains, From In - dia's co - ral strand; Where Af - ric's sun - ny foun-tains Roll down their gol - den sand;
 3. Shall we, whose souls are light - ed With wis - dom from on high, Shall we to men be - night - ed The lamp of life da - ny?

3. Waft, waft, ye winds, his sto - ry, And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole:

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.
 Sal - va - tion!—O sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mot - est na - tion Has learned Mes - si - ah's name.

Till o'er our ran-som'd na - ture The Lamb for sin - ners slain, Re - deem - er, King, Cro - a - tor, In bliss re - turns to reign.

1. The morning light is breaking, The darkness dis-ap-pears; The sons of earth are waking To pen i - ten-tial tears; Each breeze that sweeps the ocean, Brings tidings from afar,
 D.S. Of nations in com - mo-tion, Prepared for Zion's war.

2. Rich dews of grace come o'er us, In many a gentle show'r, And brighter scenes before us Are opening every hour: Each cry to heaven go - ing, A bundant answers brings,
 D.S. And heavenly gales are blowing, With peace upon their wings.

(26th P. M.)

GREENLAND. 7s & 6s. (Iambic.)

DR. A. B. EVERETT.

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1. From Greenland's i - cy mountains, From In - dia's co - ral strand, — Where Af - ric's sun - ny foun - tains Roll down their gold - en sand, —
2. Shall we, whose souls are light - ed By wis - dom from on high, Shall we, to man be - night - ed, The light of life de - ny?

3. Waft, waft, ye winds, his sto - ry, And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole;

From many an an - cient riv - er, From many a palm - y plain, — They call us to de - liv - er Their land from er - ror's chain.
Sal - va - tion! O, sal - va - tion! The joy - ful sound pro - clam, Till earth's re - mot - est na - tion Has learned Mes - si - ah's name.

Till o'er our ran - sored na - ture The lamb, for sin - ners slain, Re - deem - er, King, Cre - a - tor, In bliss re - turns to reign.

(27th P. M.)

MY REST IS IN HEAVEN. 11s.

L. C. EVERETT.

1. My rest is in heaven, my rest is not here, Then why should I murmur when trials are near? Behnsh'd, my dark spirit, the worst that can come But shortens thy journey, and hastens thee home.
2. It is not for me to be seeking my bliss, And building my hopes in a region like this: I look for a city which hands have not piled; I pant for a country by sin un - de - filed.

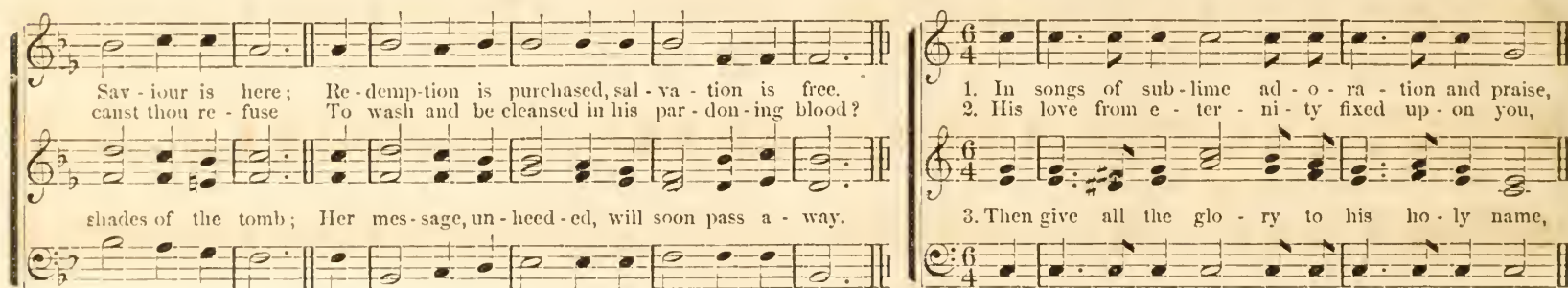
3. The thorn and the thistle around me may grow, I would not lie down upon roses be - low: I ask not a portion, I seek not my rest, Till I find them for ev - er on Je - sus's breast.



1. De - lay not, de - lay not; O sin - ner, draw near; The wa - ters of life are now flow - ing for thee; No price is de - manded; the
 2. De - lay not, de - lay not; why long - er a - buse The love and com - pas - sion of Je - sus thy God? A foun - tain is o - pened; how

3. De - lay not, de - lay not, O sin - ner, to come, For mer - cy still lin - gers and calls thee to day: Her voice is not heard in the

ELSIE. IIS & 8s.

Sav - iour is here; Re - demp - tion is purchased, sal - va - tion is free.
 canst thou re - fuse To wash and be cleansed in his par - don - ing blood?

shades of the tomb; Her mes - sage, un - heed - ed, will soon pass a - way.

1. In songs of sub - lime ad - o - ra - tion and praise,
 2. His love from e - ter - ni - ty fixed up - on you,

3. Then give all the glo - ry to his ho - ly name,



Ye pil - grims to Zi - on who press, Break forth, and ex - tol the great An - cient of Days, His rich and dis - tin - guishing grace.
 Broke forth, and dis - cov - ered his flame, When each with the chords of his kind - ness he drew, And brought you to love his great name.

To him all the glo - ry be - longs; Be yours the high joy still to sound forth his fame, And crown him in each of your songs.

1. I would not live away, I ask not to stay Where storm after storm ris-es dark o'er the way; The few lucid mornings that dawn on us here,
 2. I would not live away thus fettered by sin— Temp-ta-tion without, and cor-rupt-ion with-in: E'en the rapture of par-don is mingled with fears,
 3. I would not live away; no—welcome the tomb; Since Jesus hath lain there, I dread not its gloom: There sweet be my rest till he bid me a - rise,

(27th P. M.)

PENLLYN. IIS.

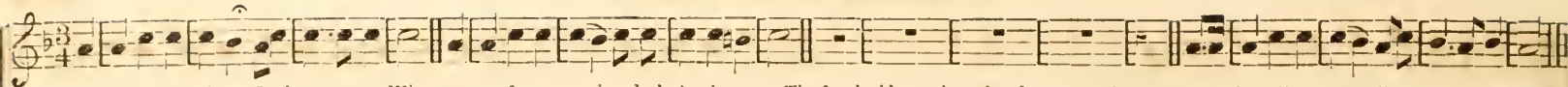
J. C. LANDES.

Are followed by gloom, or be-clouded with fear.
 And the cup of thanksgiving with pen - i - tent tears.
 To hail him in triumph de - scending the skies.
 1. O turn ye, O turn ye, for why will ye die, When God, in great mercy, is coming so nigh?
 2. How vain the delusion that, while you delay, Your hearts may grow better by staying a - way;
 3. And now Christ is ready your souls to receive; O how can you question if you will believe?

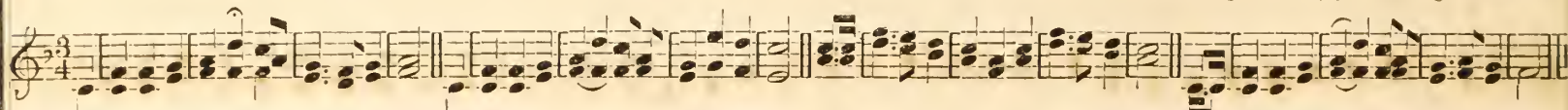
* At the measure marked X observe the slur and ties as best suits the words in the last line of each stanza.

Now Je-sus in-vites you, the Spir-it says come, And an-gels are wait-ing to welcome you home.
 Come wretched, come starving, come just as you be, While streams of salva-tion are flowing so free.
 If sin is your burden, why will you not come? 'Tis you he bids welcome; he bids you come home.

1.
 The Lord is my Shepherd, no want shall I know;
 I feed in green pastures, safe folded I rest;
 He leadeth my soul where the still waters flow,
 Restores me when wand'ring, redeems when oppress'd.
 2.
 Through the valley and shadow of death though I stray,
 Since thou art my Guardian, no evil I fear;
 Thy rod shall defend me, thy staff be my stay;
 No harm can befall with my Comforter near.
 3.
 In the midst of affliction, my table is spread;
 With blessings unmeasured my cup runneth o'er;
 With oil and perfume thou annointest my head,
 O, what shall I ask of thy providence more?



1. I would not live alway, I ask not to stay Where storm after storm rises dark o'er the way; The few lurid mornings that dawn on us here Are enough for life's joys, full enough for its cheer.



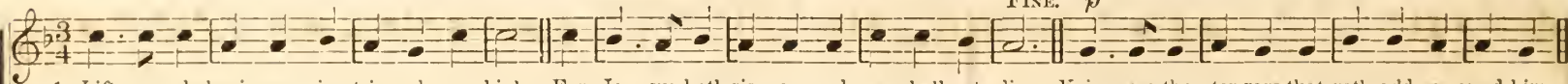
2. I would not live alway,—no, welcome the tomb! Since Jesus hath lain there, I dread not its gloom; There sweet by my rest, till he bid me arise To hail him in triumph descending the skies.



(28th P. M.)

BROOKS. 10s, 11s & 12s.

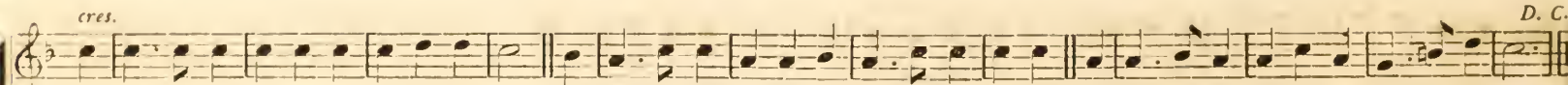
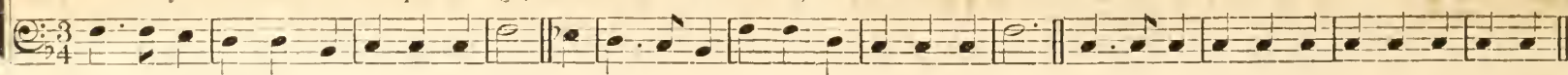
HUBERT P. MAIN. By per.



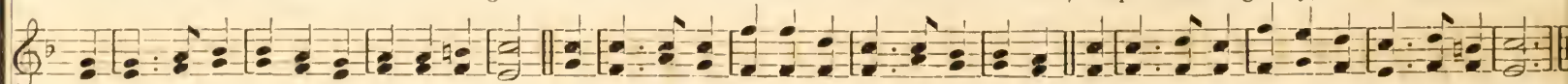
1. Lift your glad voi - ces in triumph on high, For Je - sus hath ris - en, and man shall not die; Vain were the ter - rors that gath - er'd a - round him,
D. C. Loud was the cho - rus of an - gels on high,—The Sav - iour hath ris - en, and man shall not die.



2. Glo - ry to God, in full an - thems of joy; The be - ing he gave us, death can - not de - stroy: Sad were the life we may part with to - mor - row,
D. C. Lift then your voi - ces in triumph on high, For Je - sus hath ris - en, and man shall not die.



And short the do - min - ion of death and the grave: He burst from the fet - ters of dark - ness that bound him, Re - splendent in glo - ry, to live and to save:



If tears were our birth - right, and death were our end; But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us im - mor - tal to heav - en as - cend:



1. I am wea-ry of stray-ing, O fair would I rest In the far dis-tant land of the pure and the blest, Where sin can no long-er her blandishments spread,
 2. I am wea-ry of hop-ing, where hope is un-true, As.. fair but as fleet-ing as morn-ing's bright dew; I long for the land whose blest promise a-lone,

3. I am wea-ry of lov-ing what pass-es a-way; The.. sweetest and dear-est, a-las! may not stay; I long for the land where the partings are o'er,

(29th P. M.)

SCOTLAND. 12s.

Dr. JER. CLARKE.

And fear and tempta-tion for-ev-er have fled.
 Is.. changeless and sure as e-ter-ni-ty's throne.

And death and the tomb can di-vide hearts no more.

1. The voices of free grace cries, "Escape to the mountain;" opened a fountain;
 For Adam's lost race Christ hath

1. Thou art gone to the grave, but we will not deplore thee; Tho' sorrows and darkness encompass the tomb;

From sin and un-cleanness, and ev-ery transgression, His blood flows most freely in streams of sal-vation, His blood flows most freely in streams of sal-vation.
 * Hal-le-lu-jah to the Lamb, who hath bought us a par-don; We'll praise him a-gain when we pass over Jor-dan, We'll praise him a-gain when we pass o-ver Jor-dan.

The Sav-iour has passed thro' its por-tals before thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide thro' the gloom.

* Chorus for each verse.

COME YE DISCONSOLATE. 11s & 10s.

S. WEBBE.

First time QUARTETTE, *second time* CHORUS.

1. Come, ye dis-consolate, where'er ye lan-guish; Come to the mer-cy-seat, fer-vent-ly kneel; Here bring your wounded hearts, here tell your
 2. Joy to the des-o-late, Light of the stray-ing, Hope of the pen-i-tent, fade-less and pure, Here speaks the Com-fort-er, ten-der-ly

3. Here see the bread of life; see wa-ters flow-ing Forth from the throne of God, pure from a-bove: Come to the feast of love; come, ev-er-

(30th P. M.) HOPKINS. 11s & 10s.

L. C. EVERETT.

an-guish; Earth has no sor-row that heaven cannot heal.
 say-ing, Earth has no sor-row that heaven cannot cure.

know-ing, Earth has no sor-row but heaven can re-move.

1. Hail to the brightness of Zi-on's glad morn-ing; Joy to the

2. Hail to the brightness of Zi-on's glad morn-ing, Long by the

lands that in dark-ness have lain; Hushed be the ac-cents of sor-row and mourning; Zi-on in tri-umph be-gins her mild reign.

proph-ets of Is-rael fore-told; Hail to the mil-lions from bond-age re-turn-ing; Gen-tiles and Jews the blest vi-sion be-hold.

(30th P. M.)

MANCHESTER. IIS & IOS.

DR. A. B. EVERETT. 195

1. Hail the blest morn! see the great Mediator Down from the regions of glory descend; Shepherds, go worship the babe in the manger, Lo! for his guard the bright angels at-tend.

2. Bright in the East, lo! the Son of the morning Dawns on our darkness, and lends us his aid: While his pure light, the horizon adorning, Guides where our infant Redeemer is laid.

(31st P. M.)

CARTER. 8s, 6s & 4s.

WM. F. SHERWIN.

1. Our blest Re-deem-er, ere he breathed His last fare-well, A Guide,—a Com-fort-er, be-queathed, With us to dwell.

2. He comes, his gra-cies to im-part; A will-ing guest, While he can find one hum-bles heart Where-in to rest.

3. And all the good that we pos-sess, His gift we own; Yea, ev-ery thought of ho-li-ness, And vic-t'ry won.

(31st P. M.)

UNITY. 8s, 6s & 4s.

Arr. by S. MAIN.

1. Our blest Redeemer, ere he breathed His last farewell, A Guide,—a Comforter bequeathed, A Guide,—a Comforter bequeathed, With us to dwell, With us to dwell.

2. He comes, his graces to im-part; A willing guest, While he can find one humble heart, While he can find one humble heart Wherein to rest, Wherein to rest.

3. And all the good that we pos-sess, His gift we own; Yea, every thought of ho-li-ness, Yea, every thought of holi-ness, And vic'try won, And vic-t'ry won.

Devotional.

1. Fa-ther of spir-its! hear our prayer; Our life, our hope, our com-fort-er, Our strong a-bode: { To thee our thankful hearts we raise, }
 { And humbly, gladly hymn thy praise, } { Preserver, God! }

2. Thy gentle hand hath smoothed our way, Fed and sustained us day by day; In thee we move: { O may thy mercies, Lord, inspire, }
 { Our hearts with gratitude, and fire } { Our souls with love. }

(33d P. M.)

LANMAN. 6s. Double.

From "KEY-NOTE." By per. D. C.

FINE.

{ Sing praise! the tomb is void Where the Re-deem-er lay; }
 { Sing of our bonds de-royed, Our dark-ness turned to day: } Weep for your dead no more; Friends, be of joy-ful cheer;

d. c. Our Star moves on be-fore, Our nar-row path shines clear.

(33d P. M.)

EAKIN. 6s.

ASA BETTEVER.

1. Come, wandering sheep, O come! I'll take thee to my breast; I'll bear thee to thy home, And lay thee down to rest.

2. I saw thee stray, for-lorn, And heard thee faint-ly cry; And on the tree of scorn, For thee I deigned to die—

3. I shield thee from a-larms, And wilt thou not be blest? I bear thee in my arms, Thou, bear me in thy breast.

1. How pleased and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zi-on's hill, And there our vows and honors pay.

2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round, In thee our tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound.

3. May peace attend thy gate, And joy within thee wait, To bless the soul of every guest; The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

(34th P. M.)

LIPPITT. 7s & 5.

CHESTER G. ALLEN.

1. Lord of mer-cy and of might, Of man-kind the life and light, Mak-er, Teach-er, In-fi-nite,—Je-sus! hear and save!

2. Strong Cre-a-tor, Sa-viour mild, Humbled to a lit-tle child, Cap-tive, beat-en, bound, re-viled,—Je-sus! hear and save!

(35th P. M.)

HARWELL. 8s, 7s & 7. Or 8s & 7s.

DR. L. MASON. By permission.

D. C.

Animated.

FINE.

Hark! ten thousand harps and voices Sound the notes of praise a-bove,
 { Je-sus reigns, and heaven re-joices, Je-sus reigns, the God of love; } See! he sits on yonder throne, Je-sus rules the world a-lone.

d. c. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men.

1. There is an hour of peace-ful rest To mourning wanderers given; There is a joy for souls distress'd, A balm for ev-ery wounded breast—

2. There is a home for wea-ry souls By sin and sor-row driven,—When toss'd on life's tempestuous shoals, Where storms arise, and o-cean rolls,

3. There, faith lifts up her cheer-ful eye, To brighter prospects given; And views the tem-pest pass-ing by, The evening shadows quick-ly fly,

(37th P. M.)

FRIEND AFTER FRIEND DEPARTS. S. L. M.

L. C. EVERETT.

'Tis found a-bove—in heaven.
And all is drear—but heaven.

And all se-rene—in heaven.

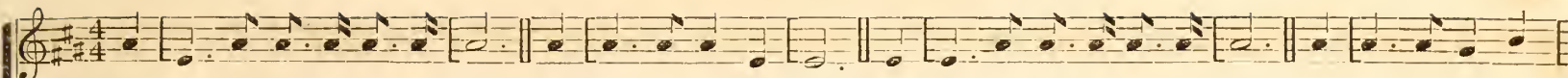
1. Friend af-ter friend de-parts; Who has not lost a friend? There is no un-ion

2. Be-yond the flight of time, Be-yond the reign of death, There sure-ly is some

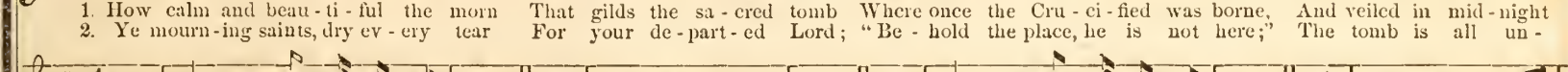
3. Thus star by star de-clines, Till all are passed a-way, As morn-ing high and

here of hearts, That finds not here an end: Were this frail world our fi-nal rest, Liv-ing or dy-ing, none were blest.
bless-ed clime Where life is not a breath,—Nor life's af-fec-tions, tran-sient fire Whose sparks fly up-ward, and ex-pire.

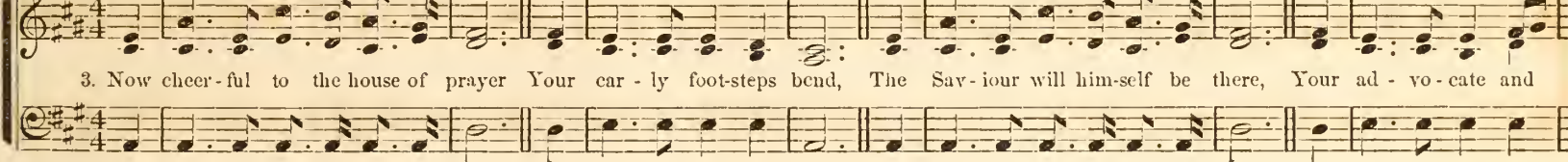
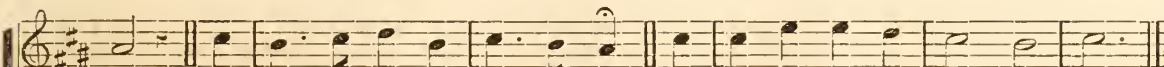
high-er shines, To pure and per-fect day; Nor sink those stars in emp-ty night, They hide them-selves in heaven's own light.



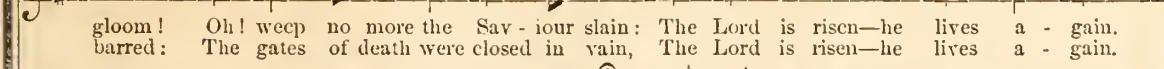
1. How calm and beau-ti-ful the morn That gilds the sa-cred tomb Where once the Cru-ci-fied was borne, And veiled in mid-night
2. Ye mourn-ing saints, dry ev-ery tear For your de-part-ed Lord; "Be-hold the place, he is not here;" The tomb is all un-



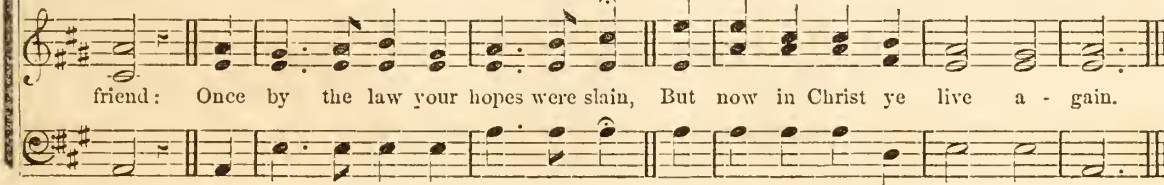
3. Now cheer-ful to the house of prayer Your car-ly foot-steps bend, The Sav-iour will him-self be there, Your ad-vo-cate and

gloom! Oh! weep no more the Sav-iour slain: The Lord is risen—he lives a - gain.
barred: The gates of death were closed in vain, The Lord is risen—he lives a - gain.



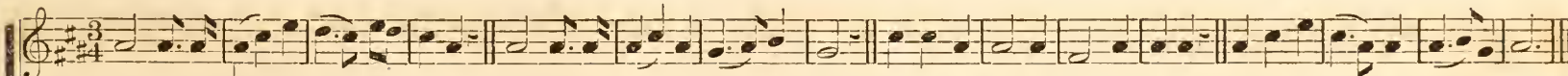
friend: Once by the law your hopes were slain, But now in Christ ye live a - gain.



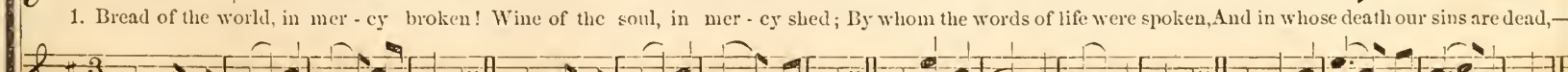
4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
O! weep no more your comforts slain;
The Lord is risen—he lives again.
5. And when the shades of evening fall,
When life's last hour draws nigh—
If Jesus shine upon the soul,
How blissful then to die:
Since he has risen, who once was slain,
Ye die in Christ to live again.

BEZRON. 9s & 8s. (98,98.)

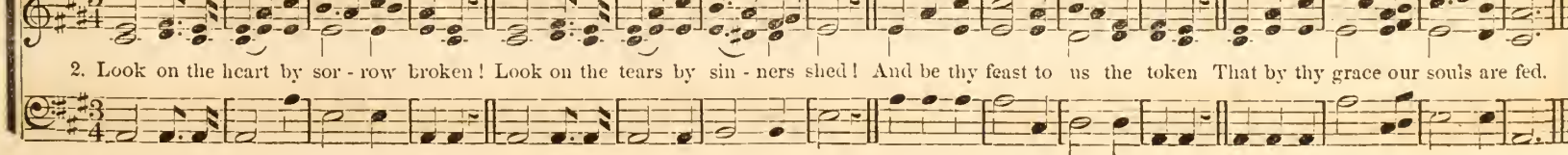
*



1. Bread of the world, in mer-cy broken! Wine of the soul, in mer-cy shed; By whom the words of life were spoken, And in whose death our sins are dead,—

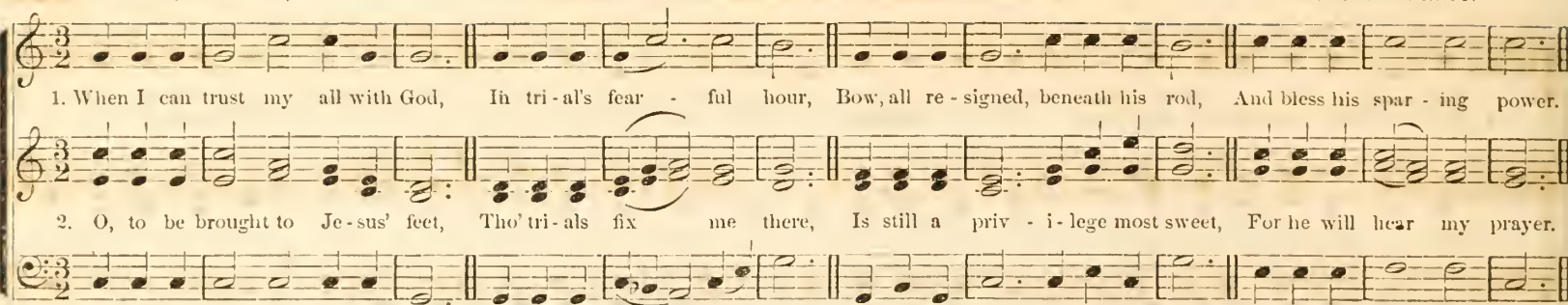


2. Look on the heart by sor-row broken! Look on the tears by sin-ners shed! And be thy feast to us the token That by thy grace our souls are fed.



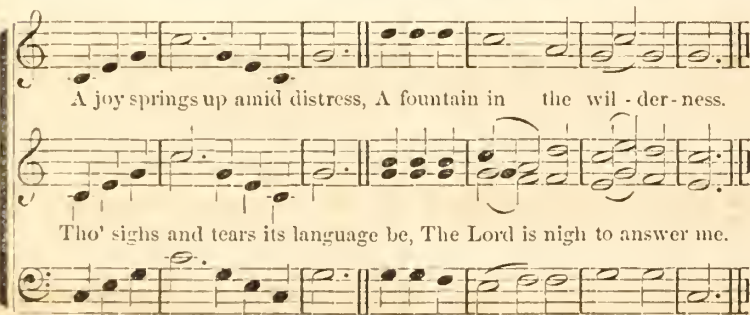
PEACEFUL HOME. C. L. M.

DR. A. B. EVERETT.



1. When I can trust my all with God, In tri-al's fear - ful hour, Bow, all re - signed, beneath his rod, And bless his spar - ing power.

2. O, to be brought to Je - sus' feet, Tho' tri - als fix me there, Is still a priv - i - lege most sweet, For he will hear my prayer.



A joy springs up amid distress, A fountain in the wil - der - ness.

Tho' sighs and tears its language be, The Lord is nigh to answer me.

1. Come, let us pray; 'tis sweet to feel
That God himself is near;
That, while we at his footstool kneel,
His mercy deigns to hear;
Though sorrows cloud life's dreary way,
This is our solace—let us pray.

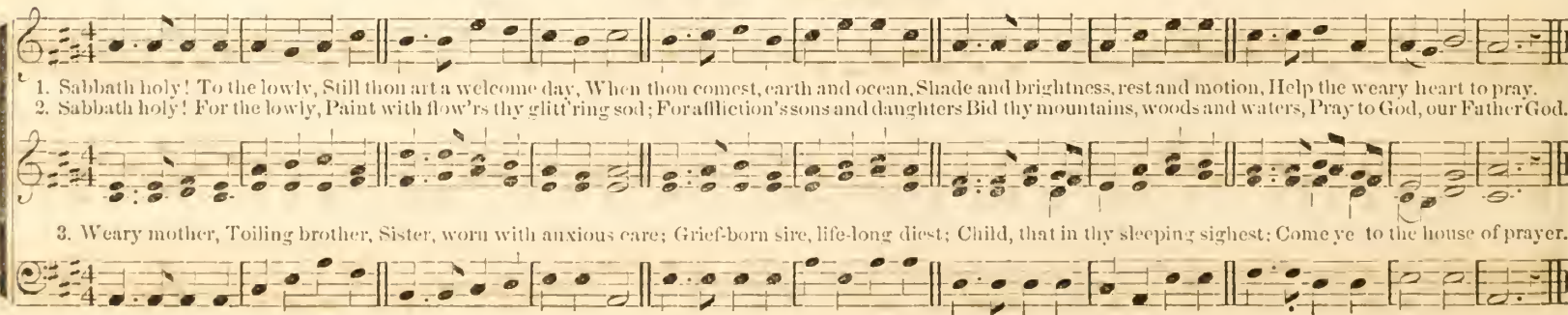
2. Come, let us pray; the burning brow,
The heart oppressed with care,
And all the woes that throng us now,
Will be relieved by prayer:
Jesus will smile our griefs away;
O, glorious thought!—come, let us pray.

3. Come, let us pray; the sin-sick soul
Her weight of guilt must feel;
But, hark! the glorious tidings roll,
While here we humbly kneel;
Jesus will wash that guilt away,
And pardon grant; then let us pray.

4. Come, let us pray; the mercy-seat
Invites the fervent prayer,
And Jesus ready stands to greet
The contrite spirit there:
O, loiter not, nor longer stay
From him who loves us; let us pray.

SABBATH HOLY.. 4s & 7s.

DR. A. B. EVERETT.



1. Sabbath holy! To the lowly, Still thou art a welcome day, When thou comest, earth and ocean, Shade and brightness, rest and motion, Help the weary heart to pray.

2. Sabbath holy! For the lowly, Paint with flow'rs thy glitt'ring sod; For affliction's sons and daughters Bid thy mountains, woods and waters, Pray to God, our Father God.

3. Weary mother, Toiling brother, Sister, worn with anxious care; Grief-born sire, life-long diest; Child, that in thy sleeping sighs; Come ye to the house of prayer.

1. Great God! what do I see and hear! The end of things ere - at - ed; The Judge of man - kind doth ap - pear, On clouds of glo - ry
 2. The dead in Christ shall first a - rise, At the last trum - pet's sound - ing, Caught up to meet him in the skies, With joy their Lord sur -

3. Great God! what do I see and hear! The end of things ere - at - ed: Be - hold the Judge of man ap - pear, On clouds of glo - ry

seat - ed: The trum - pet sounds; the graves re - store The dead which they con - tain'd be - fore;— Pre - pare, my soul, to meet him.
 - round - ing: No gloom - y fears their souls dis - may; His pres - ence sheds e - ter - nal day On those pre - pared to meet him.

seat - ed: Low at his cross I view the day When heaven and earth shall pass a - way, And thus pre - pare to meet him.

LENHART. S. P. M.

E. A. BROOKS.

1. The Lord Je - ho - vah reigns, And roy - al state maintains, His head with aw - ful glories crown'd, { Ar - rayed in robes of light }
 { Begirt with sovereign might, } And rays of majes - ty a - round.

2. Let floods and na - tions rage, And all their power en - gage; Let swelling tides assault the sky; { The ter - rors of thy frown }
 { Shall calm their fu - ry down; } Thy throne forever stands on high.

1. Why that look of sadness? Why that downcast eye? Can no thought of gladness Lift thy soul on high? O thou heir of heav-en, Think of Je-sus' love,
 2. Is thy burdened spir-it, Ag-on-ized for sin? Think of Je-sus' mer-it; He can make thee clean; Think of Calvary's mountain, Where his blood was spilt;

3. Is thy spir-it drooping? Is the tempter near? Still in Je-sus hop-ing, What hast thou to fear? Set the prize be-fore thee, Gird thy ar-mor on:

While to thee is giv-en All his grace to prove.
 In that pre-cious foun-tain Wash a-way thy guilt.

Heir of grace and glo-ry, Strug-gle for thy crown.

Cheer the pi-lot's vis-ion dre-a-ry, Far, far at sea.
 Bless the sai-lor's lone-ly pil-low, Far, far at sea.

Save him on the bil-lows rock-ing, Far, far at sea.
 Sore temp-ta-tions long have tried him, Far, far at sea.

BILLOW. 8s, 7s & 4. Peculiar.

DR. A. B. EVERETT.

1. Star of peace, to wand'ers wea-ry, Bright the beams that smile on me;
 2. Star of hope, gleam on the bil-low, Bless the soul that sighs for thee;

3. Star of faith, when winds are mocking All his toil, he flies to thee;
 4. Star di-vine, O safe-ly guide him, Bring the wand'rer home to thee;

1.
 Star of Peace, to wand'ers weary,
 Gleaming through the stormy gloom,
 Cheer the pilgrim's vision dreary,
 Far—far from home.

2.
 Star of love, our spirits lighting,
 Bless the desert land we roam,
 Heart with kindred heart uniting,
 Far—far from home.

3.
 Star of faith, in thee confiding,
 All our fears are overcome,

On the waves securely riding,
 Far—far from home.

4.
 Star of Hope, to mortals waiting
 O'er the dark and dismal tomb,
 Shine when earth and flesh are failing,
 Far—far from home.

5.
 Star Divine, thy beam shall guide us,
 Till with joy the ransomed come,
 Where no fate shall e'er divide us,
 Safe—safe at home!

WEEP NOT FOR ME. 8s & 4s. (Peculiar.)

Dr. A. B. EVERETT.

203

1. When the spark of life is wan - ing, Weep not for me ; Weep not for me ; When the languid eye is straining, Weep not for me ; Weep not for me.

2. When the pangs of death as-sail me, Weep not for me ; Weep not for me ; Christ is mine, he can-not fail me, Weep not for me ; Weep not for me.

When the fee-ble pulse is eas - ing, Start not at its swift de - creasing— 'Tis the fet-ter'd soul's re-leas-ing ; Weep not for me, Weep not for me,

Yes, tho' sin and doubt en-deav - or From his love my soul to sev - er, Je - sus is my strength forev - er : Weep not for me, Weep not for me.

MEDITATION. 6s & 5s. *

J. D. HUNT.

1. Hark ! to the solemn bell, Mournfully pealing, What do its wailings tell, On the ear stealing ? Seem they not thus to say, Lov'd ones have passed away ? Ashes with ashes lay, List to its pealing.

2. Earth is all vanity, False as 'tis fleeting ; Grief is in all its joy, Smiles with tears meeting ; Youth's brightest hopes decay Pass like morn's gems away, Too fair on earth to stay, Where all is fleeting.

* Make use of the ties and slurs in each measure, as the accents in the different stanzas require.

ff *pp* *ff* *pp*

1. We shall meet be-yond the riv - er, By - and - by, by - and - by; And the dark - ness will be o - ver, By - and - by, by - and - by;
 2. We shall see and be like Je - sus, By - and - by, by - and - by; He a crown of life will give us, By - and - by, by - and - by;

3. When with robes of snow-y white-ness, By - and - by, by - and - by, And with crowns of dazzling brightness, By - and - by, by - and - by;

ff *pp*

With the toil-some journey done, And the glo-rious bat-tle won, We shall shine forth as the sun, By - and - by, by - and - by.
 And the an - gels who ful - fill All the mandates of his will, Shall at - tend and love us still, By - and - by, by - and - by, -

There, our storms and per - ils past, And with glo - ry ours at last, We'll pos - sess the kingdom vast, By - and - by, by - and - by.

SARTI. 6s & 4s. (Peculiar.) (6464,4464.)

DR. A. B. EVERETT.

1st time. *2d time.*

1. { Child of sin and sorrow, Filled with dismay,
 { Wait not for the morrow, [.... OMIT....] Yield thee to-day; Heav'n bids thee come While yet there's room: Child of sin and sorrow, Hear and o - bey.

2. { Child of sin and sorrow, Why wilt thou die?
 { Come, while thou canst borrow [.... OMIT....] help from on high: Grieve not that love, Which from a - bove, Child of sin and sorrow, Would bring thee nigh.

CLING TO CHRIST. 6s & 4s.

Dr. A. B. EVERETT.

205

1. Cling to the might - y One, Cling in thy grief; Cling to the Ho - ly One, He gives re - lief; Cling to the Gra - cious One,
 2. Cling to the Liv - ing One, Cling in thy woe, Cling to the Lov - ing One Thro' all be - low; Cling to the Pardon - ing One,
 3. Cling to the Bleed - ing One, Cling to his side; Cling to the Ris - en One, In him a - bide; Cling to the Com - ing One,

PURITY. 6s & 5s.

Rev. CHAS. P. WATSON.

Cling in thy pain, Cling to the Faithful One, He will sus-tain.
 He speaketh peace; Cling to the Healing One, Anguish shall cease.
 Hope shall a - rise; Cling to the Reigning One, Joy lights thine eyes.

1. Pur - er yet and pur - er I would be in mind, Dear - er yet and dear - er
 2. Calm - er yet and calm - er Tri - al bear and pain, Sur - er yet and sur - er
 3. High - er yet and high - er Out of clouds and night, Nearer yet and near - er
 4. Quick - er yet and quick - er Ev - er on - ward press, Firmer yet and firm - er

Ev - ery du - ty find; Hop - ing still and trust - ing God with - out a fear, Pa - tient - ly be - liev - ing He will make all clear.
 Peace at last to gain; Suf - f'ring still and do - ing, To his will re - signed, And to God sub - du - ing Heart, and will and mind.
 Ris - ing to the light; Light se - rene and ho - ly, Where my soul may rest, Pu - ri - fied and low - ly, Sanc - ti - fied and blest.
 Step as I pro - gress; Oft these earn - est long - ings Swell with - in my breast; Yet their in - ner mean - ing Ne'er can be ex - pressed.

HOLINESS BECOMETH THINE HOUSE.

FOR OPENING PUBLIC WORSHIP.

Dr. A. E. EVERETT.

Adagio. *SOLI* *mp* *CHORUS. m* *SOLI. mp*

Ho-li-ness, Ho-li-ness, Ho - li - ness be-com - eth thine house. Ho - li - ness, Ho - li -

SOLI. p *CHORUS. m* *SOLI. mp*

Ho - li - - ness, Ho - li - - ness, Ho - li - ness be-com - eth thine house. Ho - li - ness, Ho - li -

SOLI. p *CHORUS. m* *SOLI.*

Ho-li-ness, Ho-li-ness, Ho-li-ness,

SOLI. m *CHORUS. m*

- ness, Ho - li - ness, Ho - li - ness be - com -

SOLI. mp *CHORUS. m*

Ho - li - ness, Ho - li - ness be - com - eth thine house, Ho - li - ness, Ho - li - ness, Ho - li - ness, Ho - li - ness be - com -

Allegretto. f

- eth thine house, Ho - li - ness be - com - eth thine house, be - com - eth thine house; For -

- eth thine house, Ho - li - ness be - com - eth thine house, be - com - eth thine house; For - ev - er and ev - er, for -

- ev - er and ev - er, A - men, A - men, A - men, A - men, A - men, A - - - men.

- ev - er and ev - er, for - ev - er and ev - er, for - ev - er and ev - er, A - men, A - men, A - men, A - - - men.

A - men, A - men, A - men, A - men, A - men, A - - - men.

HYMN ANTHEM. "Glory to the Lamb."

FOR OPENING PUBLIC WORSHIP.

Dr. A. B. EVERETT.

1. Hark! the notes of an-gels sing - ing— "Glo - ry, glo - ry to the Lamb;" All in heaven their tribute bringing, Rais - ing high the Saviour's name.
2. Saints and an-gels thus u - ni - ted, Songs im - per - feet still must raise; Tho' despised on earth, and slight-ed, Je - sus is a - bove all praise.

3. Peace and joy to ev - ery na - tion, Let us sing with those a - bove; Sweet the theme—a free sal - va - tion: Fruit of ev - er - last - ing love.

Ye for whom his life was giv - en. Sa - cred themes to you be - long: Come as - sist the choir of hea - ven; Join the ev - er - last - ing song.
See th' angel - ic host have crown'd him, Je - sus fills the throne on high: Countless myriads hov'ring round him, With his prais - es rend the sky.

End - less life in him pos - sess - ing, Let us praise his precious name: Glo - ry, hon - or, power and blessing, Be for ev - er to the Lamb.

Plunged in a gulf of dark de - spair, We wretched sin - ners lay, With - out one cheerful beam of hope, Or spark of glimmering day.

Allegretto.

With pity-ing eyes the Prince of grace Be - held our help-less grief; He saw, and O, a - maz-ing love,

INST.

With pity-ing eyes the Prince of grace Be - held our help-less grief; He saw, and O, a - maz-ing love,

He saw, and O, a - maz-ing love,

Allegro. *m* *ff* *p* *Larghetto.*

He flew to our re - lief; Down from the shin-ing seat a - bove, With joy - ful haste he fled, En - tered the grave in mor - tal flesh,

He flew to our re - lief; Down from the shin-ing seat a - bove, With joy - ful haste he fled, En - tered the grave in mor - tal flesh,

The first twenty-one measures of this piece have been arranged from an Italian melody, the balance is original.

HYMN ANTHEM. Concluded.

209

Allegro. f

And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break,

And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break,

Allegro.

And all har - mo - nious hu - man tongues The Sav - iour's prais - es speak. An - gels, as - sist our might - y joys;

And all har - mo - nious hu - man tongues The Sav - iour's prais - es speak An - gels, as - sist our might - y joys;

Octaves.

m cres. f ff m

Strike all your harps of gold, Strike all your harps of gold, But when you raise your high - est notes, His love can ne'er be told.

Strike all your harps of gold, Strike all your harps of gold, But when you raise your high - est notes, His love can ne'er be told.

THE LORD'S PRAYER.

DR. A. E. EVERETT.

FOR OPENING PUBLIC WORSHIP.

Larghetto. mp

Our Fa-ther, who art in heaven, Hal-low-ed be thy name, Thy king-dom come, Thy will be done, On earth as it

Our Fa-ther, who art in heaven, Hal-low-ed be thy name, Thy king-dom come, Thy will be done, On earth as it

This system contains the first two staves of music. The first staff is a vocal line in G major, 3/4 time, marked *Larghetto. mp*. The second staff is a piano accompaniment in G major, 3/4 time, marked *p*. Both staves end with a fermata.

is in heaven; Give us this day our dai ly bread, And for-give us our tres-passes, as we for-give them that

is in heaven; Give us this day our dai - ly bread, And for-give us our tres-passes, as we for-give them that

This system contains the next two staves of music. The first staff is a vocal line in G major, 3/4 time, marked *m*. The second staff is a piano accompaniment in G major, 3/4 time, marked *m*. Both staves end with a fermata.

tres-pass a- gainst us; And lead us not in - to..... temp-ta - tion, But de - liv - er us from e - vil, For

tres-pass a - gainst us; And lead us not in - to..... temp-ta - tion, But de - liv - er us from e - vil, For

This system contains the final two staves of music. The first staff is a vocal line in G major, 3/4 time, marked *p Largo.*. The second staff is a piano accompaniment in G major, 3/4 time, marked *p*. Both staves end with a fermata.

THE LORD'S PRAYER. Concluded.

211

Allegretto. mf

thine is the king-dom, and the pow-er, and the glo-ry, for-ev-er and ev-er. A-men, A-men.

thine is the king-dom, and the pow-er, and the glo-ry, for-ev-er and ev-er, A-men, A-men.

SENTENCE. "The Lord is in his holy temple."

L. C. EVERETT.

FOR OPENING PUBLIC WORSHIP.

Rather Slow. m

The Lord is in his ho-ly tem-ple, The Lord is in his ho-ly tem-ple; Let all the earth keep si-lence, Let all the earth keep

The Lord is in his ho-ly tem-ple, The Lord is in his ho-ly tem-ple; Let all the earth keep si-lence, Let all the earth keep

p *dim.* *cres.* *dim.* *pp*

si-lence, Let all the earth keep si-lence be-fore him; Let all the earth keep si-lence be-fore him, keep si-lence be-fore him.

si-lence, Let all the earth keep si-lence be-fore him; Let all the earth keep si-lence be-fore him, keep si-lence be-fore him.

BLESSED ARE THE DEAD WHO DIE IN THE LORD.

First time in verse; second time in Chorus.

FOR FUNERAL OCCASIONS.

DR. A. BROOKS EVERETT.

pp Bless-ed are the dead, bless-ed are the dead, bless-ed are the dead who die in the Lord, who die in the Lord.

pp Bless-ed are the dead, bless-ed are the dead, bless-ed are the dead who die in the Lord, who die in the Lord.

Bless-ed are the dead, bless-ed are the dead, bless-ed are the dead, are the dead, who die in the Lord.

m Bless-ed are the dead who die in the Lord, from hence - forth.

Bless-ed are the dead who die in the Lord, who die in the Lord. Bless-ed are the dead, bless-ed are the dead, bless-ed are the

Bless-ed are the dead, bless-ed are the dead, are the

who die in the Lord, from hence - forth, who die in the Lord.

cres. m dead who die in the Lord, who die in the Lord. Bless-ed are the dead who die in the Lord, who die in the Lord, who die in the Lord.

p

BLESSED ARE THE DEAD. Concluded.

213

p *p* *cres..... m* *p* *D. C.*

Bless-ed are the dead, bless-ed are the dead, bless-ed are the dead who die in the Lord, who die in the Lord, who die in the Lord.

p *D. C.*

Bless-ed are the dead, bless-ed are the dead, bless-ed are the dead who die in the Lord, who die in the Lord, who die in the Lord.

The musical score for 'Blessed are the dead' is written for three staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a crescendo (*cres.....*) and mezzo-forte (*m*) section. The second and third staves are in bass clef. The piece concludes with a *D. C.* (Da Capo) instruction.

SENTENCE. "Father, we'll rest in thy love."

FOR OPENING PUBLIC WORSHIP.

R. M. McINTOSH.

Fa - ther, we'll rest in thy love; Fa - ther, we'll rest in thy love; Fa - ther, we'll rest, Fa - ther, we'll rest, we'll rest in thy love;

Fa - ther, we'll rest in thy love; Fa - ther, we'll rest in thy love; Fa - ther, we'll rest, Fa - ther, we'll rest, we'll rest in thy love;

Father, we'll rest, we'll rest, we'll rest in thy love; Fa - ther, we'll rest, we'll rest in thy love.

Fa - ther, we'll rest in thy love,..... we'll rest, we'll rest in thy love; Fa - ther, we'll rest, we'll rest in thy love.

Father we'll rest, &c.

The musical score for 'Sentence: Father, we'll rest in thy love' is written for three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The third staff is in bass clef with the same key signature and time signature. The piece is designed for public worship and includes a final 'Father we'll rest, &c.' instruction.

ANTHEM. "Trust in the Lord."

L. C. E.

FOR OPENING PUBLIC WORSHIP.

p *m*

Trust in the Lord with all thine heart, Trust in the Lord with all thine heart, Trust in the Lord with all thine

heart, and lean not un - to thine own un-der - stand - ing.

Trust in the Lord, Trust in the Lord, Trust in the

p *m* *f*

heart, and lean not un - to thine own un-der - stand - ing.

m

and lean not un - to thine own un - der - stand - ing.

Lord, with all thine heart,

In all thy ways acknowledge

m

and lean not un - to thine own un - der - stand - ing.

In all thy ways ac-know-ledge him, and he shall di - rect thy paths, and he shall di - rect thy paths.

him,

In all thy ways ac-know-ledge him, and he shall di - rect thy paths, and he shall di - rect thy paths.

SENTENCE. "Trust ye in the Lord."

Dr. A. E. EVERETT.

FOR OPENING PUBLIC WORSHIP.

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for - ev - er; Trust ye in the Lord for

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for - ev - er; Trust ye in the Lord for

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

ev - er, Trust ye in the Lord for - ev - er, For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing

ev - er, Trust ye in the Lord for - ev - er, For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing

This system contains the next two staves of the musical score. The top staff continues the melody in treble clef, and the bottom staff continues the accompaniment in bass clef. The lyrics continue across these staves.

strength; Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for - ev - er; Trust ye in the Lord for -

strength; Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for - ev - er; Trust ye in the Lord for -

This system contains the final two staves of the musical score. The top staff continues the melody in treble clef, and the bottom staff continues the accompaniment in bass clef. The lyrics conclude on these staves.

SENTENCE. Concluded.

217

Slow.

ev - er, Trust ye in the Lord for ev - er, Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for

ev - er, Trust ye in the Lord for ev - er, Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord for

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#). The tempo marking is 'Slow.'.

ev - er, Trust ye in the Lord for - ev - er, For in the Lord Je - ho - vah is ev - er - last - ing strength, is

ev - er, Trust ye in the Lord for - ev - er, For in the Lord Je - ho - vah is ev - er - last - ing strength, is

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#).

Slow to the end.

ev - er - last - ing strength, is ev - er - last - ing strength; Trust in the Lord, Trust in the Lord.

ev - er - last - ing strength, is ev - er - last - ing strength; Trust in the Lord, Trust in the Lord.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#). The tempo marking is 'Slow to the end.'.

GLORY TO GOD ON HIGH.

FOR OPENING PUBLIC WORSHIP.

L. C. EVERETT.

Spirited.

Glo - ry, glo - ry, glo - ry to God, to God on high, on earth be peace, good will, good will to men, good will to men, good
on earth be peace,.... good.... will to men.

will to men, Glo - ry to God, to God on high; Glo - ry to God, to God on high, on earth be peace, good will to men, good
will to men, Glo - ry to God, to God on high; Glo - ry to God, to God on high, on earth be peace, good will to men, good

will to men, good will to men. Glo - ry, glo - ry, glo - ry to God, to God on high, on earth be peace, good
will to men, good will to men. Glo - ry, glo - ry, glo - ry to God, to God on high, on earth be peace, good

GLORY TO GOD ON HIGH. Concluded.

219

will to men, good will, good will to men, good will, good will to men. With thank - ful songs we meet thee, Thou

will to men, good will, good will to men, good will, good will to men. With thank - ful songs we meet thee, Thou

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the first piano accompaniment, and the bottom is the second piano accompaniment. The music is in 3/4 time and ends with a double bar line.

Adagio et Calmato.

Sav - iour sent from God; With glad - some hearts we greet thee, And shout thy fame a - broad. O, may we come be -

Sav - iour sent from God; With glad - some hearts we greet thee, And shout thy fame a - broad. O, may we come be -

The second system of the musical score consists of three staves. It begins with the tempo marking 'Adagio et Calmato.' and a 3/4 time signature. The vocal line and piano accompaniment continue the melody from the first system.

- fore thee With in - cense pure and sweet, De - vout - ly to a - dore thee, And wor - ship at thy feet.

- fore thee With in - cense pure and sweet, De - vout - ly to a - dore thee, And wor - ship at thy feet.

The third system of the musical score consists of three staves. It continues the melody and accompaniment from the previous systems, concluding the piece.

ANTHEM. "How holy is this place."

DR. A. BROOKS EVERETT.

FOR OPENING PUBLIC WORSHIP.

Slow, but not "draggingly." Carefully observe the punctuation of the words.

How ho - ly, how ho - ly, how ho - ly is this place! How ho - ly, how ho - ly, how ho - ly is this place! Lord, I have loved the

place of thine a - bode, have loved the place of thine a - bode, have loved the place of thine a - bode, And the

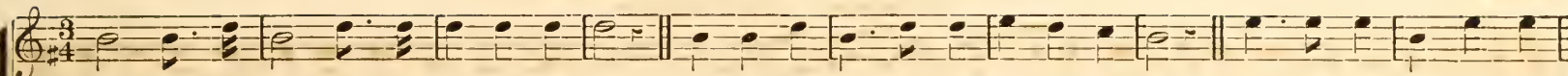
With Firmness.

tem - ple where thy glo - ry dwell - eth, And the tem - ple where thy glo - ry dwell - eth. A - men, A - men.


HYMN ANTHEM. "Mighty to Save."

DR. A. B. EVERETT.

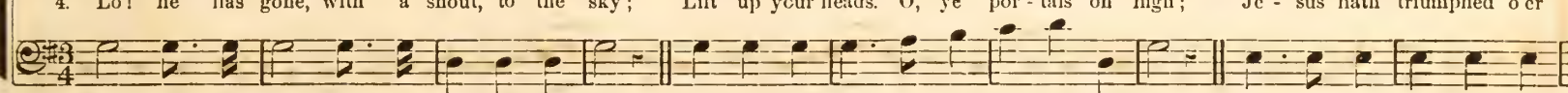
221



1. Sing to the Lord and re-joice in his name; Praise him ye na-tions, his wonders pro-claim; Je-sus hath triumphed o'er
2. He, like a lamb, to the slaughter was led; 'Twas for our sin and trans-gress-ion he bled; Bound-less com-pas-sion! O,



3. Nailed to the cross, when he languished and died, Bow-ing his head, "It is finished," he said; Rent were the rocks, when the
4. Lo! he has gone, with a shout, to the sky; Lift up your heads. O, ye por-tals on high; Je-sus hath triumphed o'er




death and the grave, He is vic-to-ri-ous, and migh-ty to save, He is vic-to-ri-ous, and migh-ty to save.
in-fi-nite love! Swell the loud an-them, ye ran-somed a-bove, Swell the loud an-them, ye ran-somed a-bove.



Sav-iour was slain, Torn was the vail of the tem-ple in twain, Torn was the vail of the tem-ple in twain.
death and the grave, He is ex-alt-ed and migh-ty to save, He is ex-alt-ed and migh-ty to save.



CHORUS.



Ris-en in glo-ry, ris-en in glo-ry, Je-sus our ran-som di-eth no more, Je-sus our ran-som di-eth no more.



Ris-en in glo-ry, ris-en in glo-ry, Je-sus our ran-som di-eth no more, Je-sus our ran-som di-eth no more.



ANTHEM. "Praise the Lord."

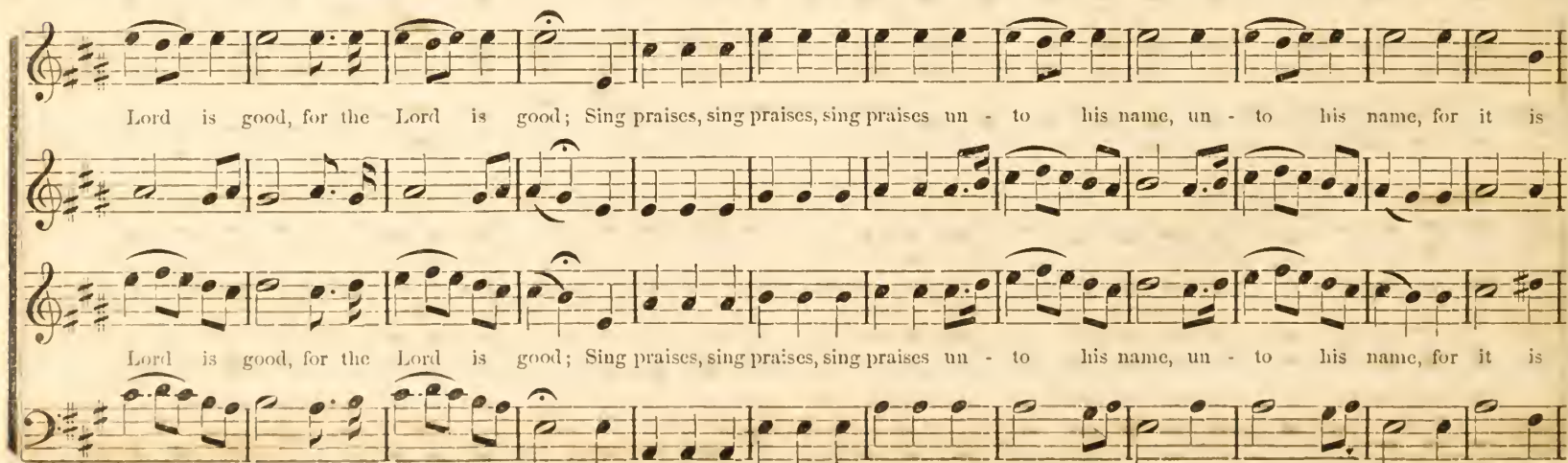
DR. A. B. EVERETT.

FOR OPENING PUBLIC WORSHIP.



Praise the Lord, praise the Lord, praise the Lord; for the Lord is good, for the Lord is good; Praise the Lord, praise the Lord, for the

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with a steady rhythm, featuring eighth and sixteenth notes. The lyrics are printed below the staves, aligned with the notes.



Lord is good, for the Lord is good; Sing praises, sing praises, sing praises un - to his name, un - to his name, for it is

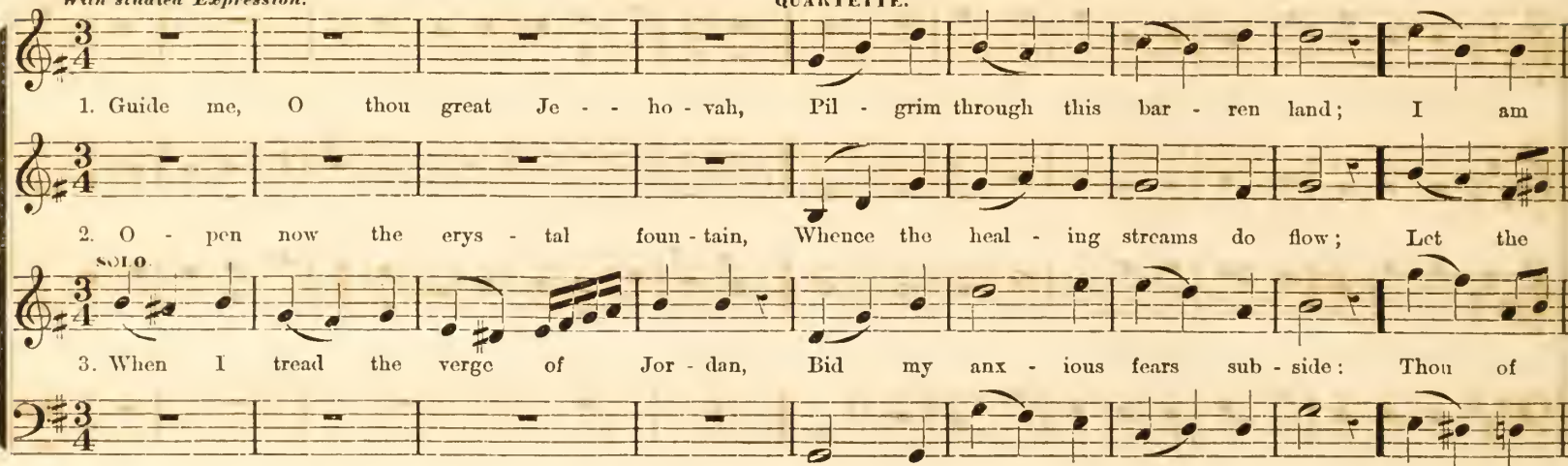
The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics continue below the staves, with the phrase "un - to his name" repeated. The musical notation remains consistent with the first system, using the same clefs, key signature, and time signature.

pleas-ant, for it is pleas-ant, for it is pleas - ant. Ev - ery day will I bless thee, ev - ery day will I bless thee, and

I will praise thy name for ev - er, and I will praise thy name for ev - er, and ev - er, and ev - er, and ev - er.

With studied Expression.

QUARTETTE.



1. Guide me, O thou great Je - - ho - vah, Pil - grim through this bar - ren land; I am

2. O - pen now the crys - tal foun - tain, Whence the heal - ing streams do flow; Let the

SOLO.

3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side: Thou of



weak, but thou art might-y, Hold me with thy power - ful hand, Hold me with thy

fi - - ery, cloud - y pil - lar Lead me all my jour - ney through, Lead me all my

SOLO.

death and hell the conqueror, Land me safe on Ca - naan's side, Land me safe on

power - ful hand, Hold me with thy power - ful hand: Bread of heav - en, Bread of heav-en,
 jour - ney through, Lead me all my jour - ney through: Strong De - liv - 'rer, Strong De - liv - 'rer,
 Ca - naan's side, Land me safe on Ca - naan's side: Songs of prais-es, Songs of prais-es,

Feed.... me till I want no more, Feed.... me till I want..... no more.
 Be.... thou still my strength and shield, Be.... thou still my sstrength and shield.
 I..... will ev - er give to thee, I..... will ev - er give..... to thee.

ANTHEM. "Blessed are the people."

DR. A. BROOKS EVERETT.

FOR OPENING PUBLIC WORSHIP.

Bless - ed are the peo - ple, Bless - ed are the peo - ple, Bless - ed are the peo - ple that know the joy - ful

Bless - ed are the peo - ple, Bless - ed are the peo - ple, Bless - ed are the peo - ple that know the joy - ful

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The lyrics are: "Bless - ed are the peo - ple, Bless - ed are the peo - ple, Bless - ed are the peo - ple that know the joy - ful".

sound, that know the joy - ful sound. Bless-ed are the peo - ple, bless-ed are the peo - ple, bless-ed are the

sound, that know the joy - ful sound. Bless-ed are the peo - ple, bless-ed are the peo - ple, bless-ed are the

The second system of the musical score continues the melody in 3/4 time with a key signature of one flat. It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The lyrics are: "sound, that know the joy - ful sound. Bless-ed are the peo - ple, bless-ed are the peo - ple, bless-ed are the".

peo - ple that know the joy - ful sound. They shall walk, O Lord, in the light of thy countenance,

O Lord, in the light of thy countenance, they shall

peo - ple that know the joy - ful sound. They shall walk, O Lord, in the light of thy countenance, they shall

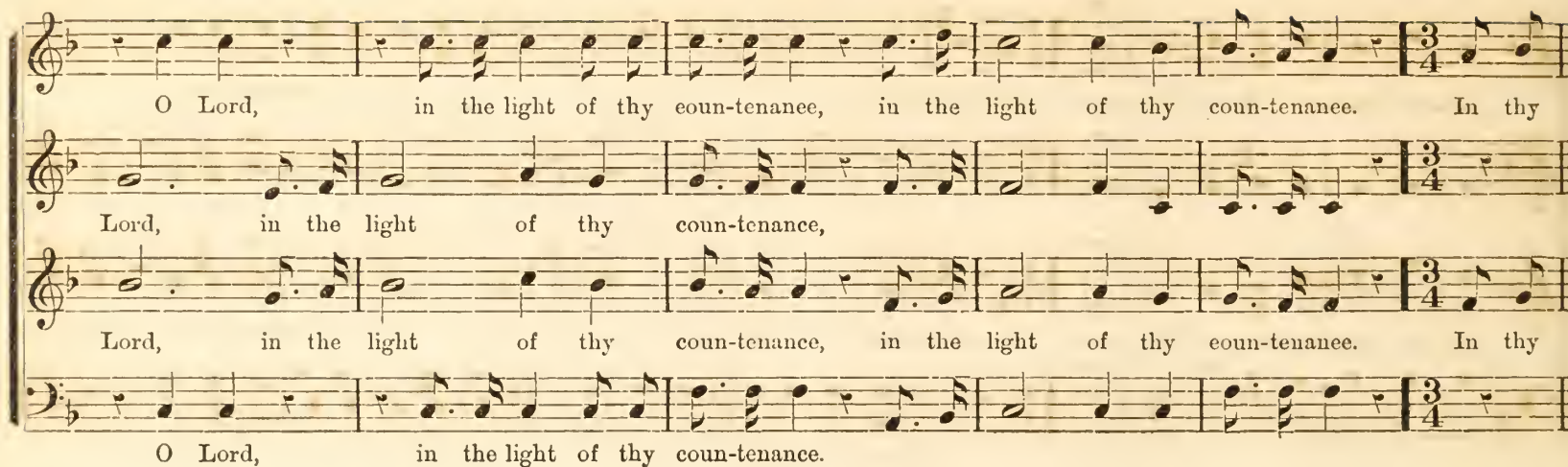
They shall walk, O Lord, in the light of thy countenance,

they shall walk, O Lord, in the light of thy coun - tenance, they shall walk,

walk, O Lord, in the light of thy coun - tenance, they shall walk, O

walk, O Lord, in the light of thy coun - tenance, they shall walk, O

they shall walk, O Lord, in the light of thy coun - tenance, they shall walk,



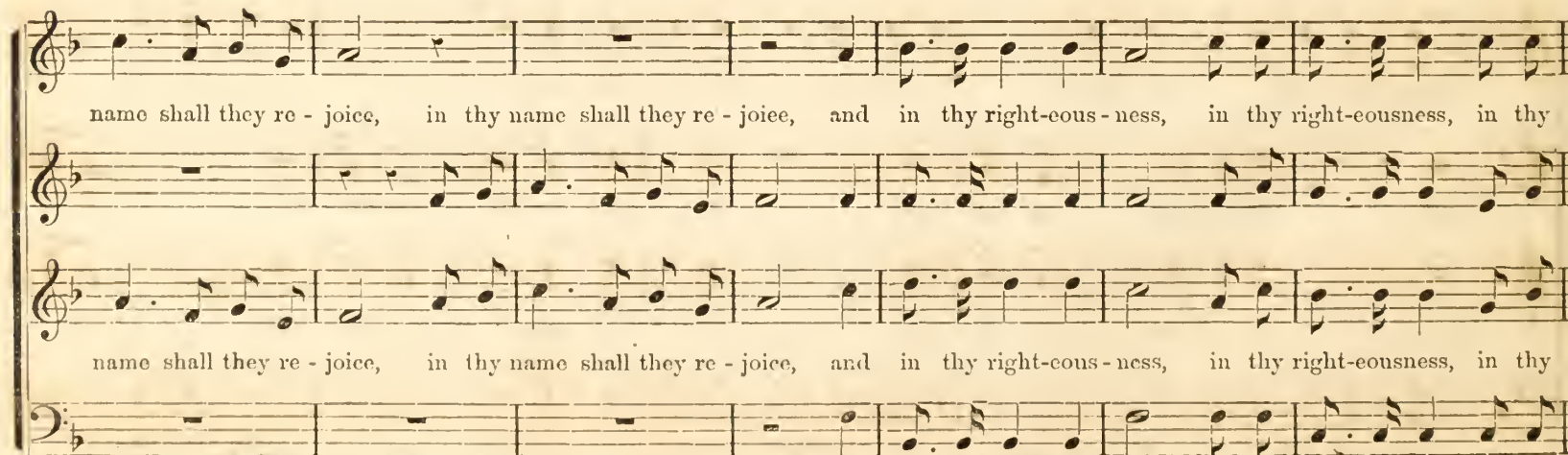
O Lord, in the light of thy coun-tenanee, in the light of thy coun-tenanee. In thy

Lord, in the light of thy coun-tenanee,

Lord, in the light of thy coun-tenanee, in the light of thy coun-tenanee. In thy

O Lord, in the light of thy coun-tenanee.

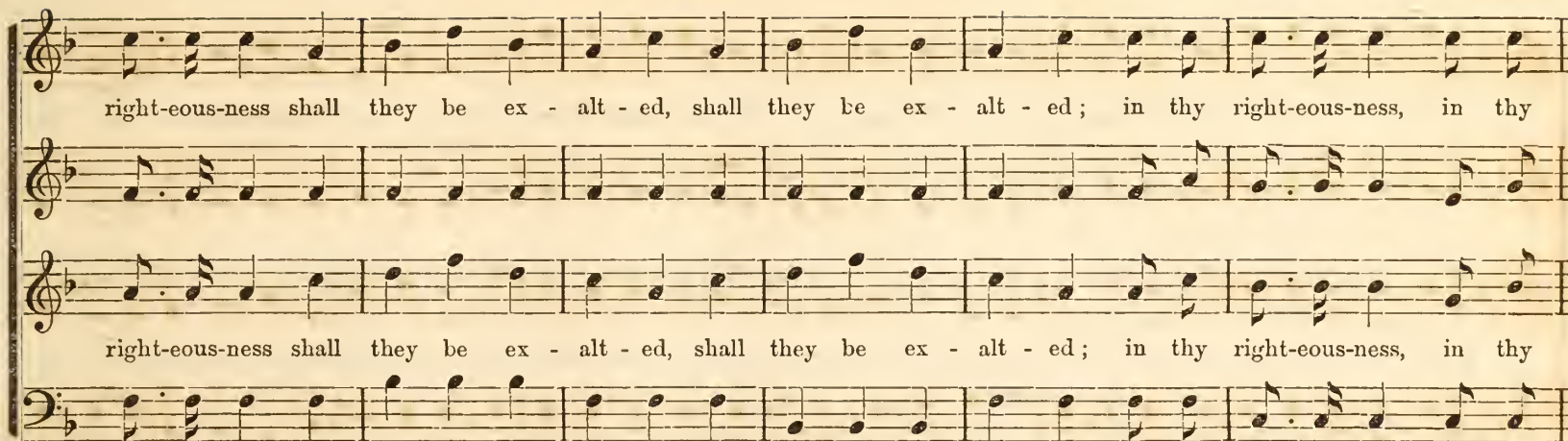
The first system consists of four staves. The top staff is a vocal line in G-clef, 3/4 time, with lyrics 'O Lord, in the light of thy coun-tenanee, in the light of thy coun-tenanee. In thy'. The second staff is a vocal line in G-clef, 3/4 time, with lyrics 'Lord, in the light of thy coun-tenanee,'. The third staff is a vocal line in G-clef, 3/4 time, with lyrics 'Lord, in the light of thy coun-tenanee, in the light of thy coun-tenanee. In thy'. The bottom staff is a bass line in F-clef, 3/4 time, with lyrics 'O Lord, in the light of thy coun-tenanee.'.



name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy

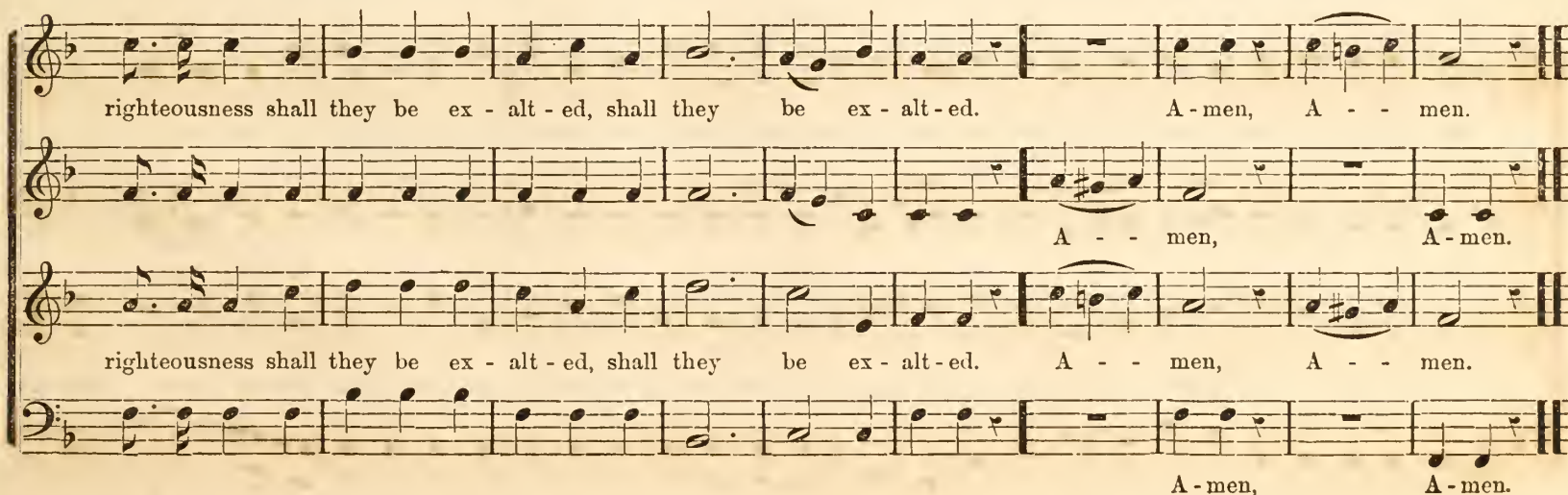
name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy

The second system consists of four staves. The top staff is a vocal line in G-clef, 3/4 time, with lyrics 'name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy'. The second staff is a vocal line in G-clef, 3/4 time, with lyrics 'name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy'. The third staff is a vocal line in G-clef, 3/4 time, with lyrics 'name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy'. The bottom staff is a bass line in F-clef, 3/4 time, with lyrics 'name shall they re - joice, in thy name shall they re - joice, and in thy right-eous-ness, in thy right-eousness, in thy'.



right-eous-ness shall they be ex - alt - ed, shall they be ex - alt - ed; in thy right-eous-ness, in thy

right-eous-ness shall they be ex - alt - ed, shall they be ex - alt - ed; in thy right-eous-ness, in thy



righteousness shall they be ex - alt - ed, shall they be ex - alt - ed. A - men, A - - men.

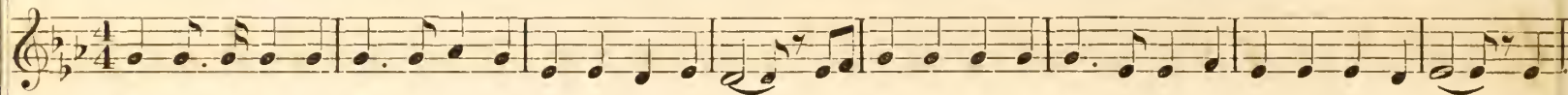
A - - men, A - men.

righteousness shall they be ex - alt - ed, shall they be ex - alt - ed. A - - men, A - - men.

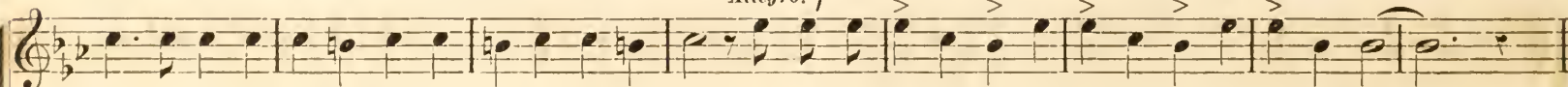
A - men, A - men.

Andante.

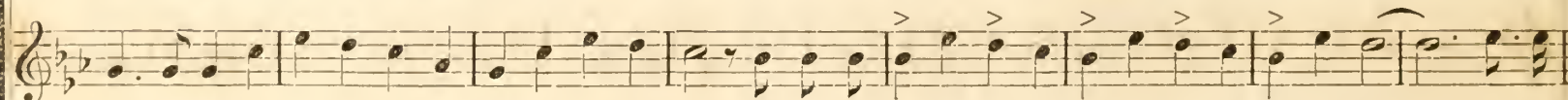
1. Let ev-ery heart re-joice and sing, Let cho - ral anthems rise ; Ye reverend men and children, bring To God your sac - ri - fie. For



2. He bids the sun to rise and set, In heav'n his pow'r is known ; And earth, subdued to him, shall yet Bow low be - fore his throne. For

*Allegro. f*

he is good ; the Lord is good, And kind are all his ways ; With songs and honors sounding loud, The Lord Je - ho - vah praise.



he is good ; the Lord is good, And kind are all his ways ; With songs and honors sounding loud, The Lord Je - ho - vah praise. While the



and the rills, A glorious anthem raise, Let each prolong the grateful song, And the God of our fa - thers

While the vales

rocks A glorious anthem raise, Let each prolong the grateful song, And the God of our fa - thers

and the hills

m *ff*

praise ; While the rocks A glorious anthem raise, A glo - rious an - them raise.

While the vales

praise ; and the rills, A glorious anthem raise, A glo - rious an - them raise.

and the hills

m *f* *ff*

ANTHEM. "I love the Lord."

FOR OPENING PUBLIC WORSHIP.

DR. A. B. E.

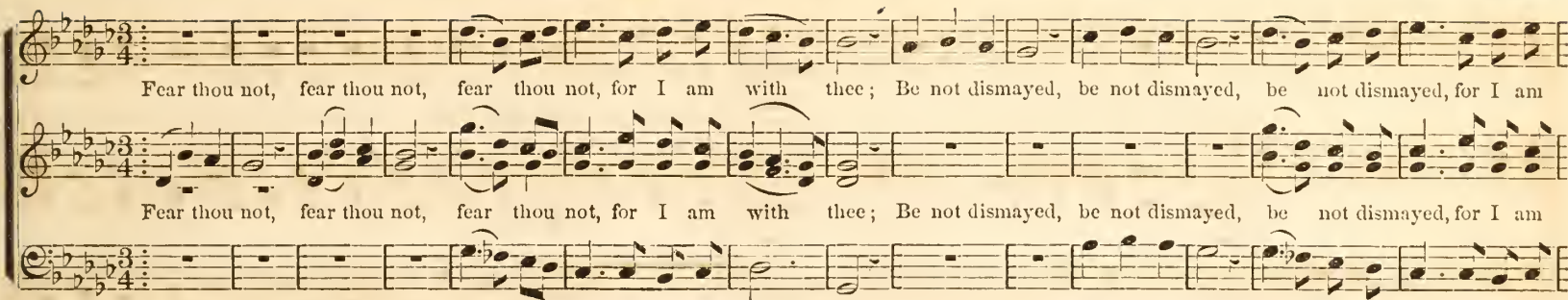
I love the Lord, be-cause he hath heard my voice, be-cause he hath heard my voice, and my sup-pli-ca-tions, and my sup-pli-ca-tions. I

love the Lord, I love the Lord, I love the Lord, be-cause he hath heard my voice, and my sup-pli-ca-tions;
love the Lord, I love the Lord, I love the Lord, be-cause he hath heard my voice, and my sup-pli-ca-tions; Be-cause he hath inclined his

inclined his ear un-to me, Therefore will I call up-on him, As long as I live.
ear un-to me, because he hath inclined his ear un-to me, Therefore will I call up-on him, As long as I live.
Inclined his ear un-to me,

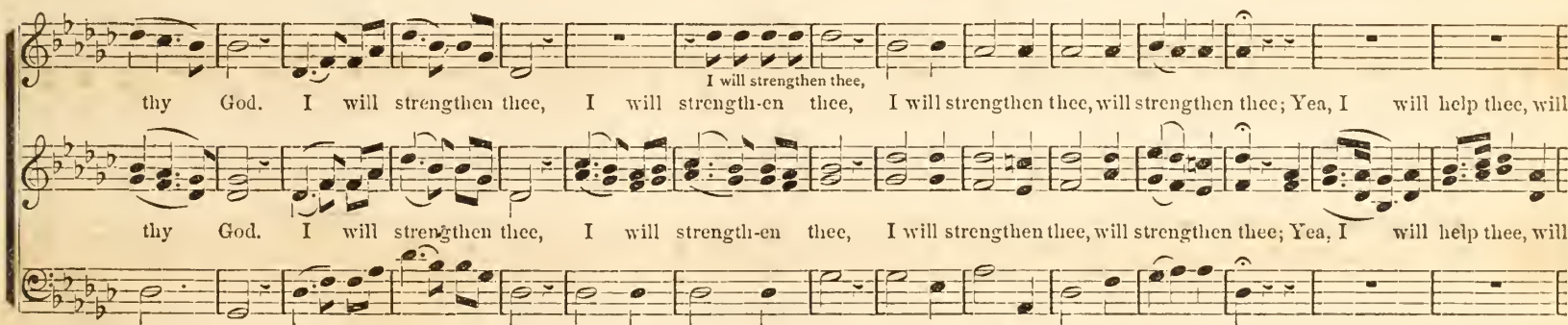
ANTHEM. "Fear thou not." Isaiah xli. 10.

L. C. EVERETT. 233



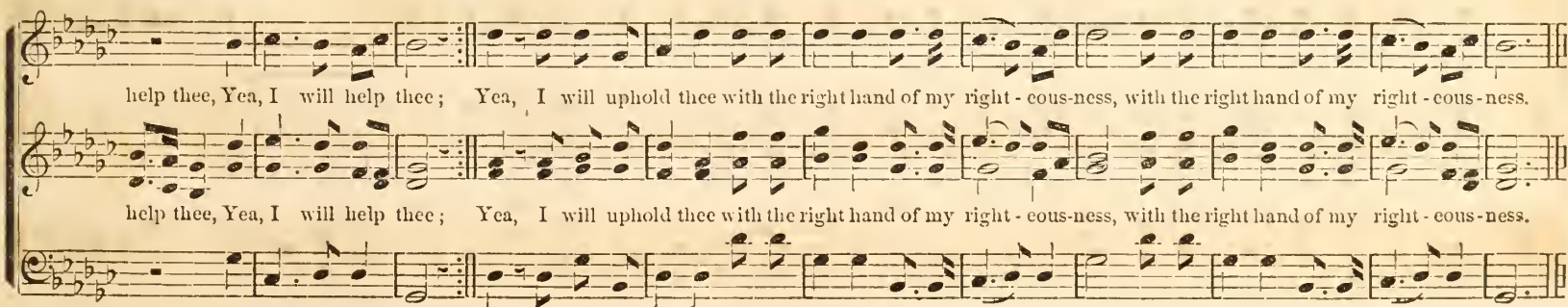
Fear thou not, fear thou not, fear thou not, for I am with thee; Be not dismayed, be not dismayed, be not dismayed, for I am

Fear thou not, fear thou not, fear thou not, for I am with thee; Be not dismayed, be not dismayed, be not dismayed, for I am



thy God. I will strengthen thee, I will strength-en thee, I will strengthen thee, will strengthen thee; Yea, I will help thee, will

thy God. I will strengthen thee, I will strength-en thee, I will strengthen thee, will strengthen thee; Yea, I will help thee, will



help thee, Yea, I will help thee; Yea, I will uphold thee with the right hand of my right-eous-ness, with the right hand of my right-eous-ness.

help thee, Yea, I will help thee; Yea, I will uphold thee with the right hand of my right-eous-ness, with the right hand of my right-eous-ness.

S. *p* *Cres.*

They that sow in tears, They that sow in tears shall reap a - gain in joy, in joy, shall reap a -

p *Cres.*

They that sow in tears, They that sow in tears..... shall reap a - gain in joy, in joy, shall reap a -

p *Cres.*

They that sow in tears

FINE.

gain in joy, in joy, shall reap a - gain in joy, in joy, shall reap a - gain in joy, in joy,..... in joy :

gain in joy, in joy, shall reap a - gain in joy, in joy, shall reap a - gain in joy, in joy,..... in joy :

shall reap a - gain in joy :

They that sow in tears shall reap a - gain in joy, shall reap a - gain in joy.

p They that sow in tears shall reap a - gain in joy,.....

They that sow in tears shall reap a - gain in joy, shall reap a - gain in joy.

This musical score is for a four-part setting of a sentence. It features four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a rest followed by the melody. The Alto part enters with a piano (*p*) dynamic and provides harmonic support. The Tenor part also begins with a rest and then joins the melody. The Bass part provides a solid harmonic foundation. The lyrics are: 'They that sow in tears shall reap a - gain in joy, shall reap a - gain in joy.' The score concludes with a double bar line and repeat dots.

ANTHEM. "I was glad when they said unto me."

DR. A. B. EVERETT.

Allegro.

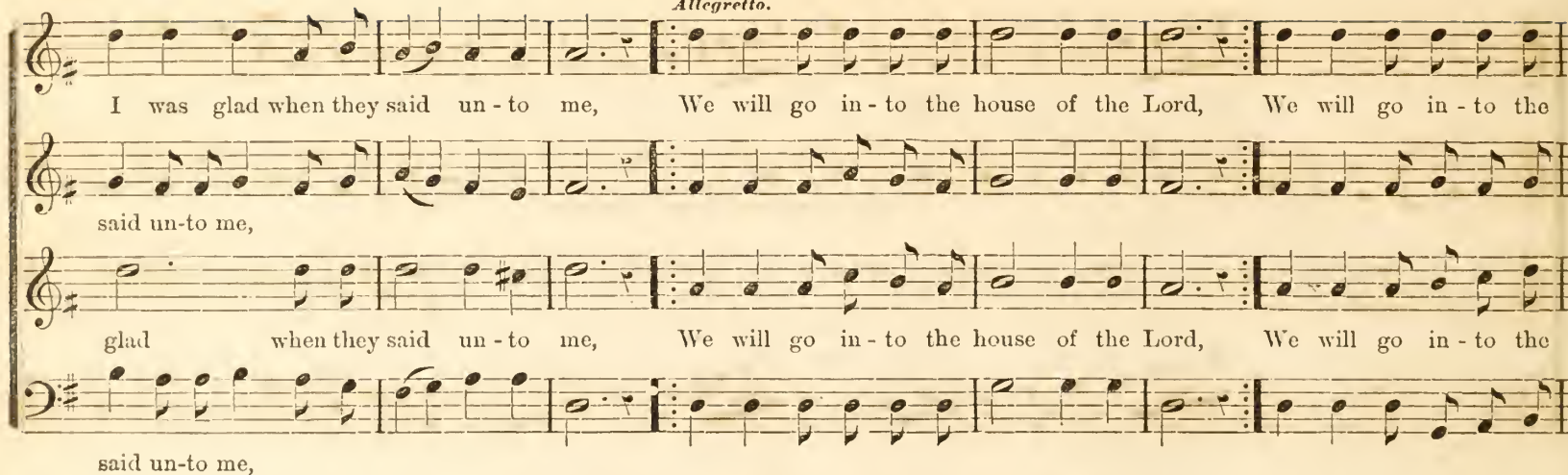
I was glad when they said un - to me, I was glad when they said un - to me, I was glad,

I was glad when they

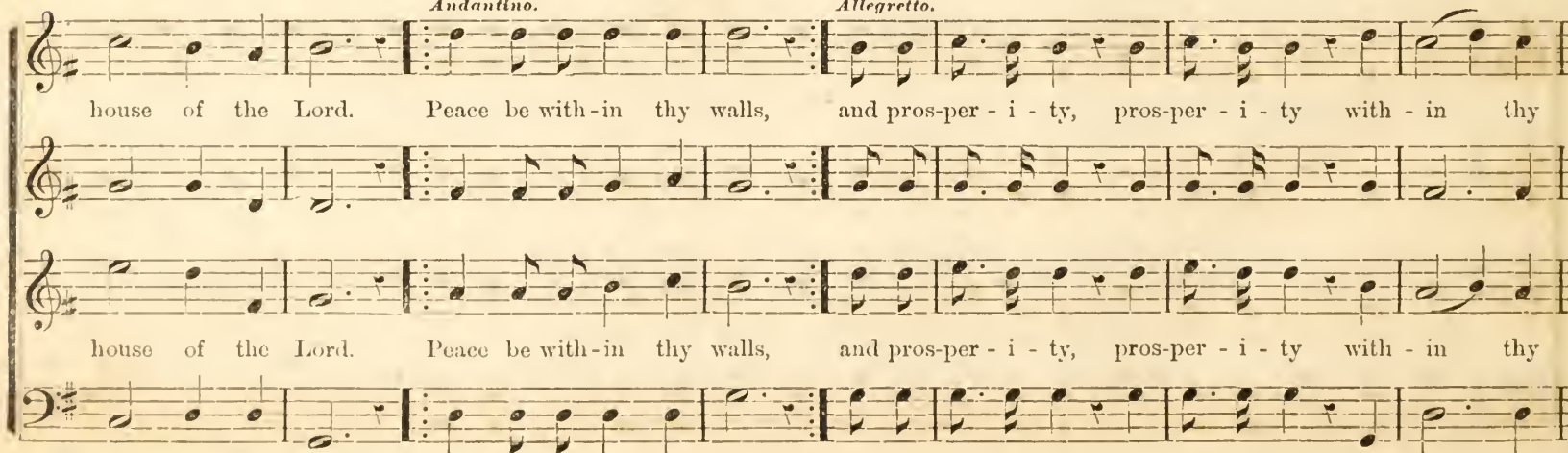
I was glad when they said un - to me, I was glad when they said un - to me, I was

I was glad when they

This musical score is for a four-part setting of an anthem. It features four staves: Soprano, Alto, Tenor, and Bass. The tempo is marked *Allegro*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'I was glad when they said un - to me, I was glad when they said un - to me, I was glad, I was glad when they I was glad when they said un - to me, I was glad when they said un - to me, I was I was glad when they'. The score concludes with a double bar line and repeat dots.

Allegretto.


I was glad when they said un-to me, We will go in-to the house of the Lord, We will go in-to the
 said un-to me,
 glad when they said un-to me, We will go in-to the house of the Lord, We will go in-to the
 said un-to me,

*Andantino.**Allegretto.*


house of the Lord. Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty with - in thy
 house of the Lord. Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty with - in thy

ANTHEM. Concluded.

237

Andantino.

Allegretto.

pal - a - ces. Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty, pros-per - i - ty with -

pal - a - ces. Peace be with-in thy walls, and pros-per - i - ty, pros-per - i - ty, pros-per - i - ty with -

in thy pal - a - ces, pros-per - i - ty with-in thy pal - a - ces. A - men, A-men, A-men, A - men, A - men.

in thy pal - a - ces, pros-per - i - ty with-in thy pal - a - ces. A - men, A-men, A-men, A - men, A - men.

O, PRAISE THE LORD. Psalm cxvii.

FOR OPENING PUBLIC WORSHIP.

Dr. A. B. E.

With energy and spirit.

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings of *f* (forte) and *m* (mezzo-forte). The middle and bottom staves are a piano accompaniment in G major, 4/4 time, using a treble and bass clef respectively. The lyrics are written below the staves.

O, praise the Lord, all ye nations, praise him, praise him, praise him, praise him, all ye people, praise him, praise him, praise him all ye people; For his

The second system continues the musical score with three staves. The top staff continues the melody, and the middle and bottom staves continue the piano accompaniment. The lyrics are written below the staves.

mer - ci - ful kind-ness is great toward us, And the truth of the Lord en - du - reth for ev - er, And the truth of the Lord en - dur - eth for

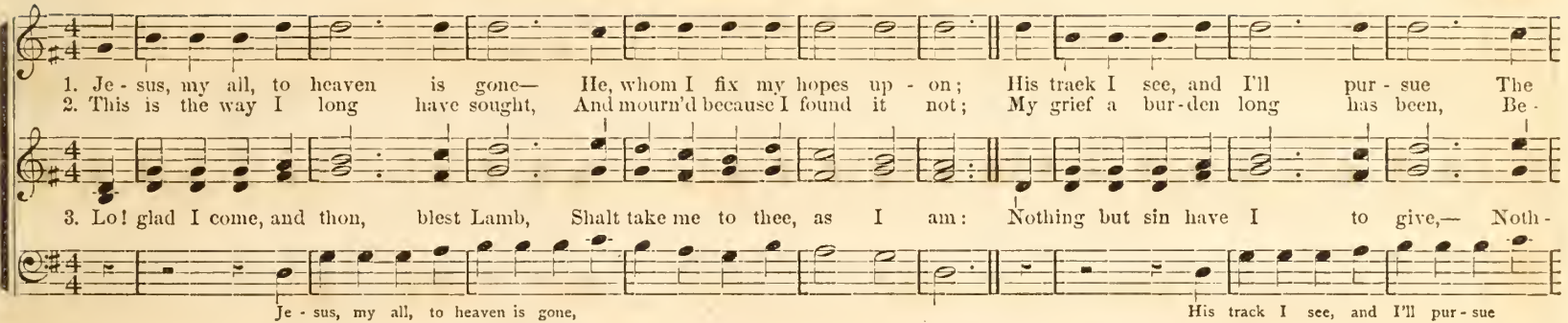
The third system concludes the musical score with three staves. The top staff continues the melody, and the middle and bottom staves continue the piano accompaniment. The lyrics are written below the staves.

ev - er, And the truth of the Lord en - du - reth for ev - er, And the truth of the Lord en - du - reth for ev - er. Praise ye the Lord, Praise ye the Lord.

HYMN-ANTHEM. "Jesus, my all, to heaven is gone."

DR. A. B. EVERETT.

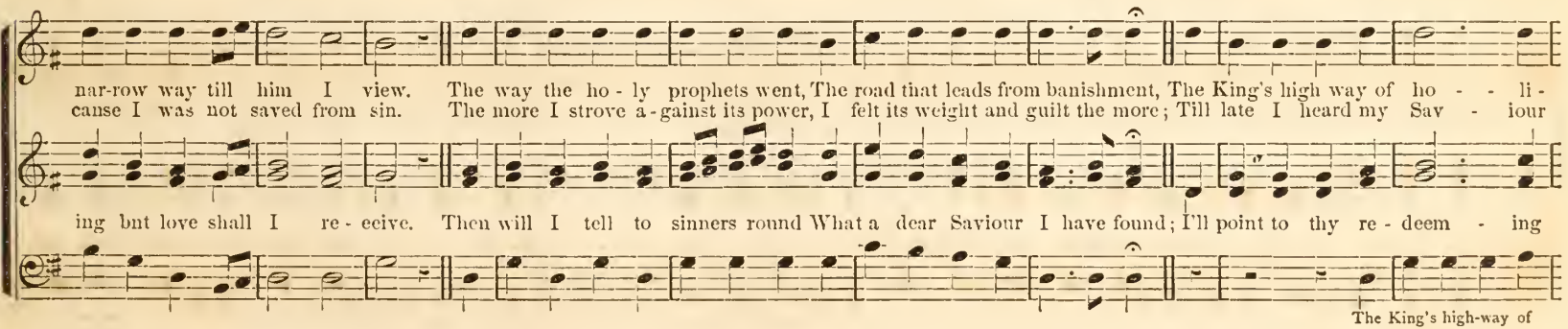
239



1. Je - sus, my all, to heaven is gone— He, whom I fix my hopes up - on; His track I see, and I'll pur - sue The
 2. This is the way I long have sought, And mourn'd because I found it not; My grief a bur - den long has been, Be -

3. Lo! glad I come, and thou, blest Lamb, Shalt take me to thee, as I am: Nothing but sin have I to give,— Noth -

Je - sus, my all, to heaven is gone, His track I see, and I'll pur - sue



nar - row way till him I view. The way the ho - ly prophets went, The road that leads from banishment, The King's high way of ho - - li -
 cause I was not saved from sin. The more I strove a - gainst its power, I felt its weight and guilt the more; Till late I heard my Sav - iour

ing but love shall I re - ceive. Then will I tell to sinners round What a dear Saviour I have found; I'll point to thy re - deem - ing

The King's high-way of

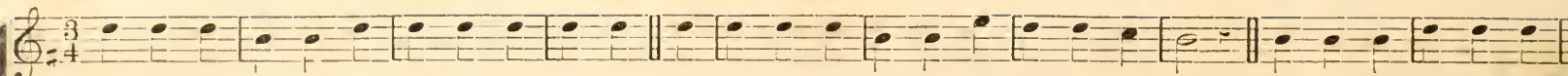
CODA.



ness, I'll go, for all his paths are peace. Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.
 say,— Come hith - er, soul, I am the way.

blood, And say,—Be - hold the way to God. Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

ho - li - ness,



1. Daughter of Zi - on, a - wake from thy sad - ness; A - wake, for thy foes shall op - press thee no more; Bright o'er the hills dawns the
2. Strong were thy foes, but the arm that sub - dued them And scat - tered their le - gions, was might - i - er far; They fled like chaff, from the



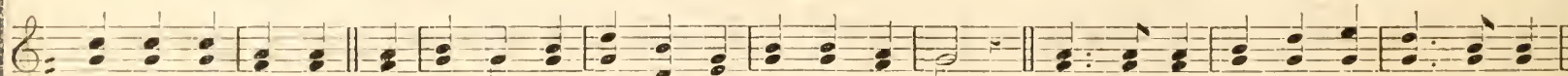
4. Daughter of Zi - on, the power that hath saved thee, Ex - tolled with the harp and the tim - brel should be; Shout! for the foe is de -



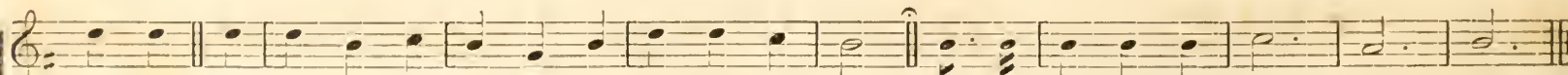
CHORUS.



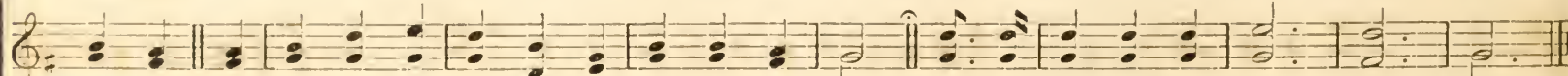
day - star of glad - ness, A - rise, for the night of thy sor - row is o'er. Daugh - ter of Zi - on, a - wake from thy
scourge that pur - sued them, And vain were their steeds and their cha - riots of war. Daugh - ter of Zi - on, &c.



- stroyed that en - slaved thee, Th' op - press - or is vanquished, and Zi - on is free. Daugh - ter of Zi - on, a - wake from thy



sad - ness; A - wake, for thy foes shall op - press thee no more; Shall op - press thee no more, no more.



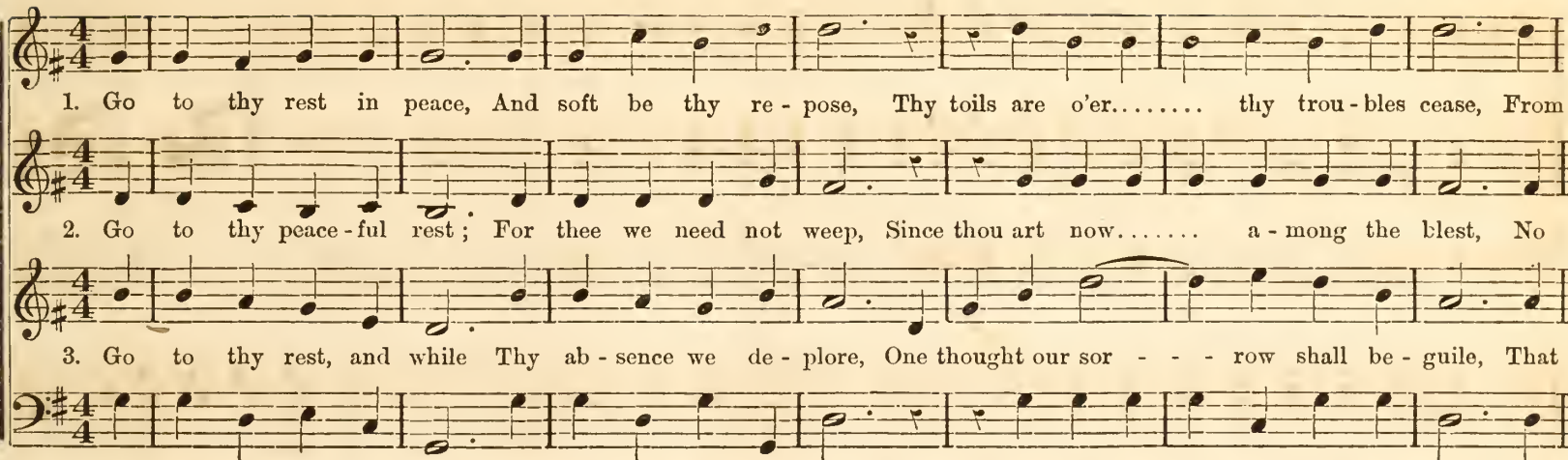
sad - ness; A - wake, for thy foes shall op - press thee no more; Shall op - press thee no more, no more.



GO TO THY REST IN PEACE.

FOR FUNERAL OCCASIONS.

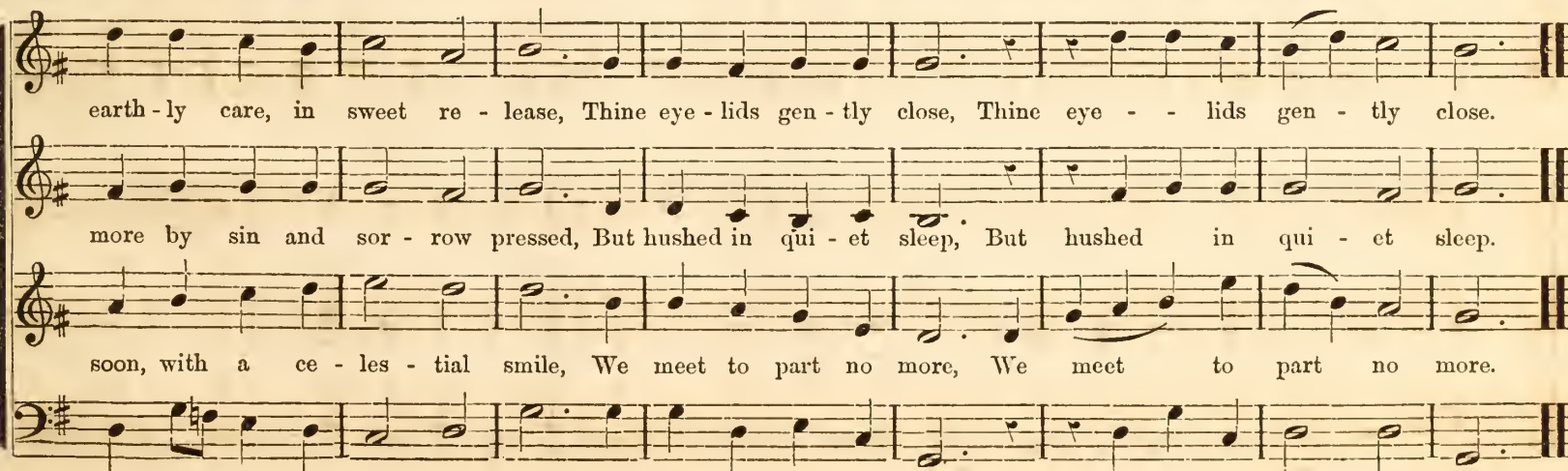
DR. A. B. EVERETT. 241



1. Go to thy rest in peace, And soft be thy re - pose, Thy toils are o'er..... thy trou - bles cease, From

2. Go to thy peace - ful rest; For thee we need not weep, Since thou art now..... a - mong the blest, No

3. Go to thy rest, and while Thy ab - sence we de - plore, One thought our sor - - - row shall be - guile, That



earth - ly care, in sweet re - lease, Thine eye - lids gen - tly close, Thine eye - - lids gen - tly close.

more by sin and sor - row pressed, But hushed in qui - et sleep, But hushed in qui - et sleep.

soon, with a ce - les - tial smile, We meet to part no more, We meet to part no more.

Glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, Glo - ry, glo - ry,

Glo - ry, glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, Glo - ry, glo - ry,

The first system of the musical score for 'Gloria Patri' consists of three staves. The top staff is a single melodic line in 4/4 time. The middle and bottom staves are a piano accompaniment, with the middle staff featuring chords and the bottom staff providing a bass line. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be - gin - ning,

glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be - gin - ning,

The second system of the musical score continues the melody and accompaniment. It features the same three-staff structure. The lyrics continue, with a repeat of the phrase 'glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be - gin - ning,'.

is now and ev - er shall be, world with - out end. A - men, A - men, A - men, A - - men.

is now and ev - er shall be, world with - out end. A - men, A - men, A - men, A - - men.

The third system of the musical score concludes the piece. It maintains the three-staff format. The lyrics end with 'is now and ev - er shall be, world with - out end. A - men, A - men, A - men, A - - men.' The music ends with a double bar line.

ANTHEM. "Be thou exalted."

DR. A. B. EVERETT.

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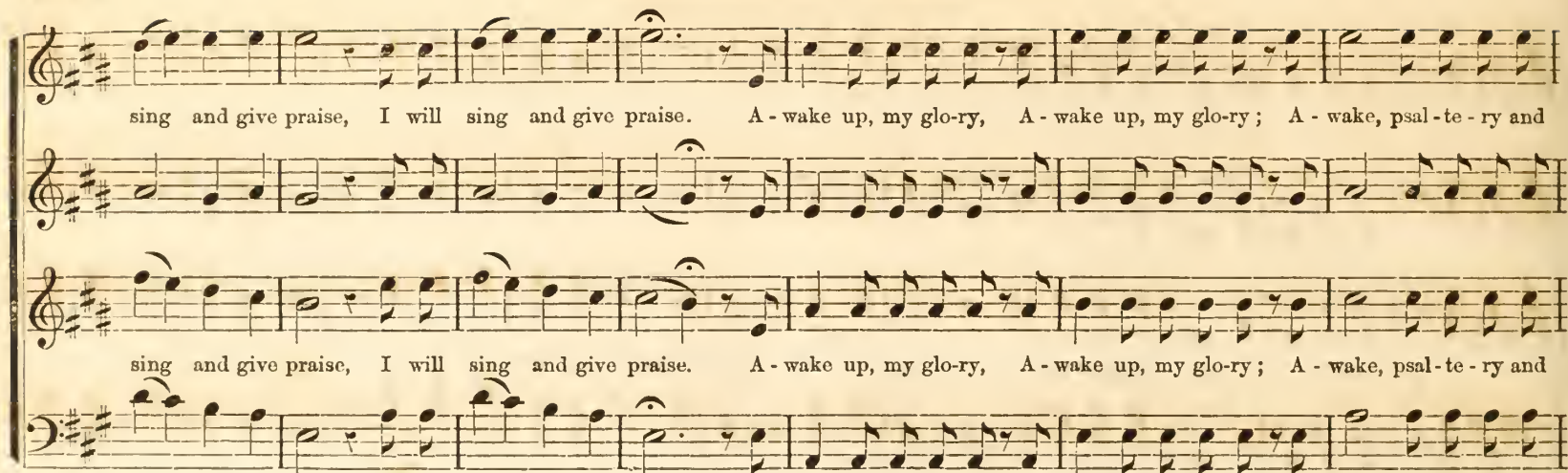
FOR OPENING PUBLIC WORSHIP.

Be thou ex - alt - ed, be thou ex - alt - ed, O God, a - bove the heav - ens ; let thy glo - ry be a - bove all the earth, let thy

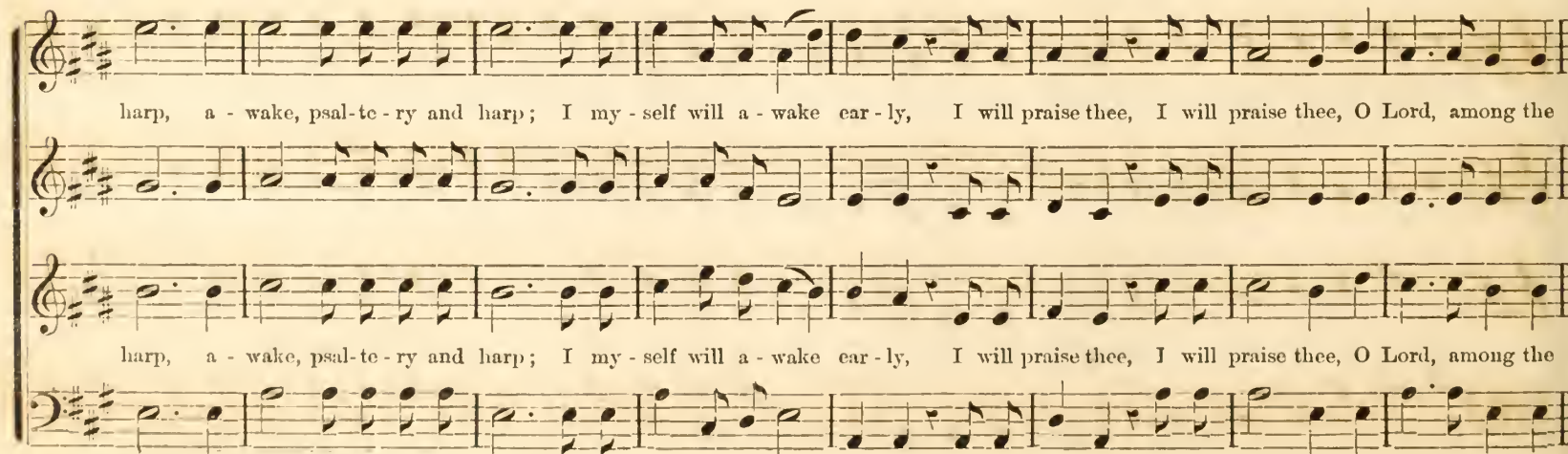
Be thou ex - alt - ed, be thou ex - alt - ed, O God, a - bove the heav - ens ; let thy glo - ry be a - bove all the earth, let thy

glo - ry be a - bove all the earth. My heart is fix - ed, my heart is fix - ed, O God, my heart is fix - ed ; I will

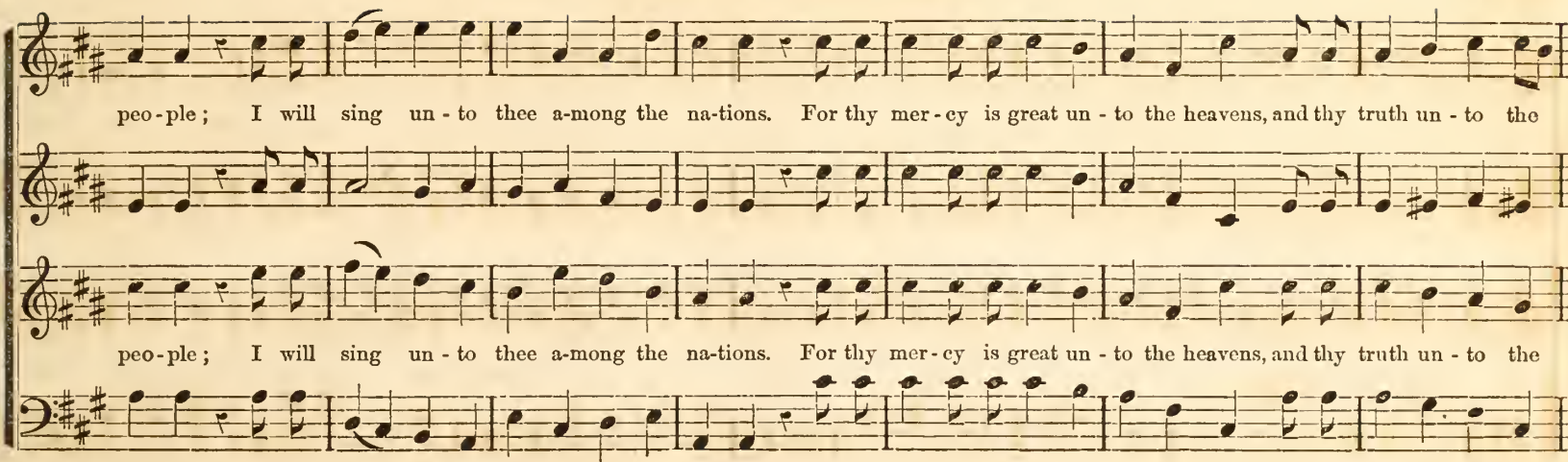
glo - ry be a - bove all the earth. My heart is fix - ed, my heart is fix - ed, O God, my heart is fix - ed ; I will



sing and give praise, I will sing and give praise. A - wake up, my glo-ry, A - wake up, my glo-ry; A - wake, psal-te-ry and



harp, a - wake, psal-te-ry and harp; I my - self will a - wake ear - ly, I will praise thee, I will praise thee, O Lord, among the



peo-ple; I will sing un-to thee a-mong the na-tions. For thy mer-cy is great un-to the heavens, and thy truth un-to the

peo-ple; I will sing un-to thee a-mong the na-tions. For thy mer-cy is great un-to the heavens, and thy truth un-to the



clouds. Be thou ex-alt-ed, be thou ex-alt-ed, O God a-bove the heav-ens: let thy glo-ry be a-bove all the earth.

clouds. Be thou ex-alt-ed, be thou ex-alt-ed, O God a-bove the heav-ens: let thy glo-ry be a-bove all the earth.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves.

O, how lovely, O, how love-ly is Zi-on, Zi-on, cit-y of our God, Zi-on, cit-y of our God.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves. The first staff has a dynamic marking of *f* (forte) above it. The third staff has a dynamic marking of *f* (forte) above it.

O, how love-ly, O, how love-ly, Zi-on, cit-y of our God, O, how love-ly, O, how love-ly is Zi-on, O Zi-on,

O, how love-ly, O, how love-ly, Zi-on, cit-y of our God, O, how love-ly, O, how love-ly is Zi-on, O Zi-on,

Zi-on, cit - y of our God. Joy and peace shall dwell in thee,

Zi-on, cit - y of our God, Zi-on, cit - y of our God. Joy and peace shall dwell in thee,

Joy and peace shall dwell in thee. *f* O, how love-ly, O, how love-ly, O, how love-ly, O, how love-ly is Zi-on,

f O, how love - - - - - ly,

Joy and peace shall dwell in thee. O, how love-ly, O, how love-ly, O, how love-ly, O, how love-ly is Zi-on,

f

Zi - on, cit - y of our God. Joy and peace shall dwell in thee. O, how love - ly, O, how

Joy and peace shall dwell in thee.

f

Zi - on, cit - y of our God. Joy and peace shall dwell in thee. O, how love - ly, O, how

f *dim.* *f*

love - ly is Zi - on, how love - ly is Zi - on, Zi - on, cit - y of our God, O, how love - ly is

f *dim.* *f*

love - ly is Zi - on, how love - ly is Zi - on, Zi - on, cit - y of our God, O, how love - ly is



love - ly is Zi - on, Zi - on, ci - ty of our God. Joy and peace shall dwell in

love - ly is Zi - on, Zi - on, ci - ty of our God. Joy and peace shall dwell in



thee, shall dwell in thee, in thee, Joy and peace shall dwell in thee.

thee, shall dwell in thee, Shall dwell in thee, Joy and peace shall dwell in thee.

p *pp*

Sa - cred peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

Sa - cred peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

p

Care and grief have made us wea - ry, Come, O come, and soothe our pain, Sacred peace, Sacred peace, Here be-

Ce-les-tial treasure, Ce-les-tial treasure,

Care and grief have made us wea - ry, Come, O come, and soothe our pain, Ce-les-tial treasure, Ce-les-tial treasure,

SACRED PEACE, CELESTIAL TREASURE. Concluded.

251

stow, be-stow thy smiles a-gain, Sacred peace, Here bestow thy smiles a-gain, Celestial treasure, Here bestow thy smiles again.

Here be-stow thy smiles a-gain, Sacred peace, Here bestow thy smiles a-gain, Here bestow thy smiles again.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics are written below the vocal staves.

Maestoso.

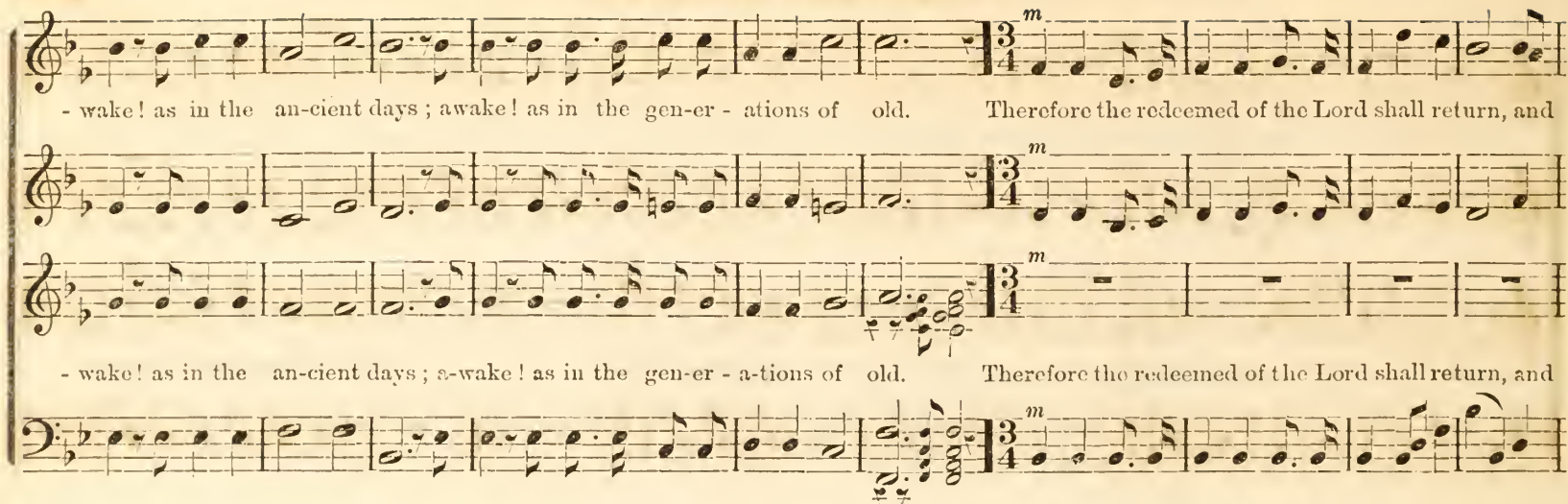
ANTHEM. "Awake! Put on thy Strength."

WM. B. BRADURRY. by per.

Awake! awake! put on thy strength, O arm of the Lord; Awake! as in the ancient days; awake! as in the gener-a-tions of old; A -

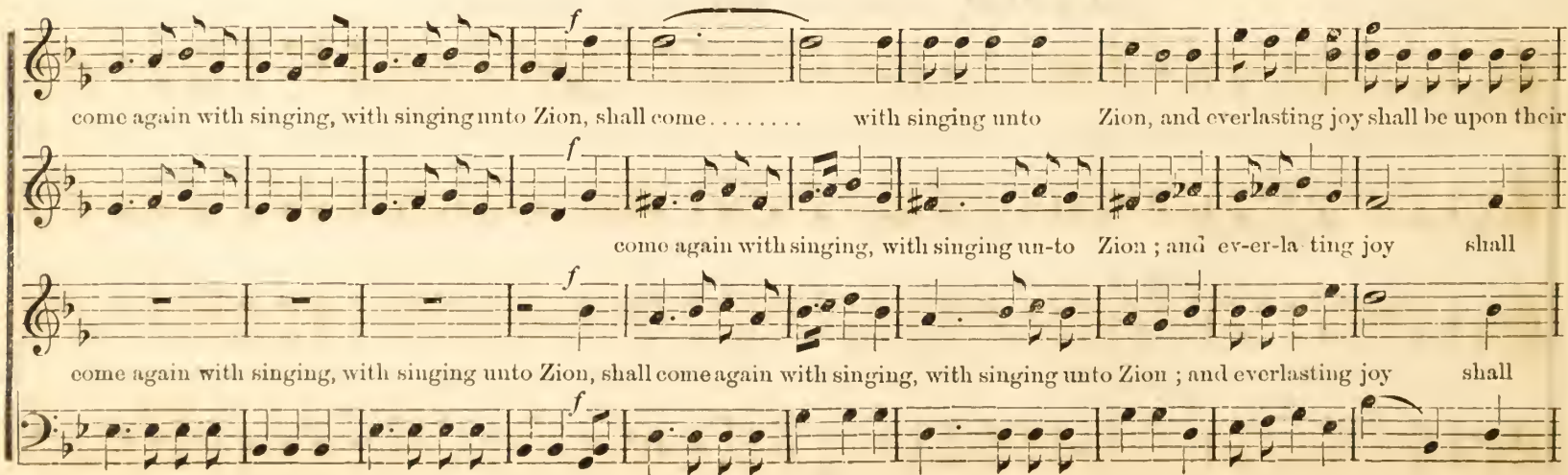
Awake! awake! put on thy strength, O arm of the Lord; Awako! as in the ancient days; awake! as in the gener-a-tions of old; A -

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes the tempo marking *Maestoso*. The lyrics are written below the vocal staves.



- wake! as in the an-cient days ; awake! as in the gen-er - ations of old. Therefore the redeemed of the Lord shall return, and

- wake! as in the an-cient days ; a-wake! as in the gen-er - a-tions of old. Therefore the redeemed of the Lord shall return, and



come again with singing, with singing unto Zion, shall come. with singing unto Zion, and everlasting joy shall be upon their

come again with singing, with singing un-to Zion ; and ev-er-la-ting joy shall

come again with singing, with singing unto Zion, shall come again with singing, with singing unto Zion ; and everlasting joy shall

ANTHEM. Continued.

253

heads,..... ev-er-last-ing joy shall be upon their heads; Sor-row and mourning shall flee away;

be up-on their heads, ev-er-lasting joy shall be upon their heads;.....Sorrow and mourning shall flee away, Sorrow and

be up-on their heads, ev - er-lasting joy shall be upon their heads; sor-row and mourning shall flee away,

their heads, everlasting joy..... shall be upon their heads: Sorrow and mourning shall flee away, Sor-row and

sor-row and mourning shall flee a-way; ev-er-last-ing joy shall be up-on their heads, ev-er-last-ing

mourn - - ing shall flee a - way; ev-er-last-ing joy shall be up-on their heads, ev-er last-ing

sor-row and mourning shall flee a -way; ev-er-last-ing joy shall be up-on their heads, everlasting joy.....

mourn - - ing shall flee a -way; everlasting joy..... shall be up-on their heads, ev-er-last-ing

joy shall be up-on their heads ; sorrow and mourning shall flee a - way, sor-row and mourning shall flee a -

joy shall be upon their heads, upon their heads ; sorrow and mourning shall flee a-way, a - way, shall flee a -

. sor-row and mourning shall flee a - way sor-row and mourning shall flee a -

joy shall be upon their heads ;

- way, sor-row and mourning shall flee away, flee away shall flee a-way, sor-row and mourning shall flee a-way.

- way, *p* sor-row and mourning shall flee away, sor-row and mourning shall flee away, sor-row and mourning shall flee a-way.

way, sorrow and mourning shall flee away, shall flee away.

sor - row shall flee a-way,

SENTENCE. "Come un'o me."

255

HUBERT P. MAIN.

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Come un - to me, all ye that la - bor and are hea - vy lad - en, And I will give you rest; And I will give you

Second system of the musical score. It continues the three-staff format. The lyrics are: "rest. Take my yoke up - on you and learn of me; For I am meek and low - ly in heart, And you shall find

Third system of the musical score. It continues the three-staff format. The lyrics are: "rest un - to your souls; For my yoke is ea - sy, my bur - den is light, My yoke is ea - sy, and my bur - den is light." The system includes performance markings: *p rall.* (piano, rallentando) above the first staff, *p* (piano) above the second staff, and *p ritard.* (piano, ritardando) above the third staff.

Moderately fast.

I will sing of the mercies of the Lord, I will sing of the mercies of the Lord, I will sing,

I will sing, I will

I will sing of the mercies of the Lord, I will sing of the mercies of the Lord, I will sing, I will

I will sing, I will sing, I will sing, I will sing of the mer-cies of the Lord, Of the

sing, I will sing, I will sing,

sing, I will sing, I will sing, I will sing of the mer-cies of the Lord, Of the

I will sing, I will sing, I will sing,

SENTENCE. Concluded.

257

FINE.

A little slower.

mer-cies of the Lord for - ev - er. With my mouth will make known, will make known,

With my mouth will I make known,.... will I make known.... thy faith-ful -

mer-cies of the Lord for - ev - er. With my mouth will I make known,.... will I make known.... thy faith-ful -

With my mouth will make known, will make known,

D. C. a tempo.

faith-ful - ness, with my mouth will make known, Will I make known thy love to all gen - er - a - tions.

- ness,..... With my mouth will I make known,.....

- ness,..... With my mouth will I make known,..... Will I make known thy love to all gen - er - a - tions.

faith-ful - ness, with my mouth will make known,

Spirited. f

Songs of praise the an-gels sang, Heav'n with hal-lelujahs rang, When Jehovah's work begun, When he spake and it was done, When he spake and

f

When he spake....

Songs of praise the an-gels sang, Heav'n with hal-lelujahs rang, When Jehovah's work begun, When he spake and it was done, When he

When he spake and

pp

it was done. Songs of praise awoke the morn, When the Prince of Peace was born; Songs of praise arose, when he Captive led captivi-ty.

..... and it was done. *pp*

cres. when he Captive led cap-tiv-i-ty.

spake and it was done. Songs of praise awoke the morn, When the Prince of Peace was born; Songs of praise arose, when he Captive led captivi-ty.

it was done. when he Captive led cap-tiv-i-ty.

p *cres.*

Heav'n and earth must pass away, Songs of praise shall crown that day; God will make new heav'n and earth, Songs of praise shall hail their birth. Saints below with

p *cres.* Songs of praise shall hail their birth.

Heav'n and earth must pass away, Songs of praise shall crown that day; God will make new heav'n and earth, Songs of praise shall hail their birth. Saints below with

Songs of praise shall hail their birth.

cres. - - - -

heart and voice, Still in songs of praise rejoice, Learning here by faith and love, Songs of praise, Learning here by faith and love, Songs of praise to sing above;

cres. - - - - Songs of praise to sing..... a - bove;

heart and voice, Still in songs of praise rejoice, Learning here by faith and love, Songs of praise to sing..... a - bove;

Songs of praise, Learning here by faith and love, Songs of praise to sing above.

BEAUTIFUL EDEN.

W. H. DOANE.

261

Words by Mrs. M. A. KIDDER.

"Having a desire to depart," Phil. 1: 23.

From "Pure Gold," by permission of BIGLOW & MAIN.



1. Beau-ti - ful E - den, re - fuge of peace, Home where the songs of the ransomed ne'er cease; Oh, how my spir - it, when saddened by
 2. Beau-ti - ful E - den, sor - row or care Nev - er can with - er thy blossoms so fair; Sin can - not blight them, and death cannot

3. Beau-ti - ful E - den, place of de - light, Land of the an - gels ee - les - tial and bright; Here may the way - far - er stay and take
 4. Beau-ti - ful E - den, gar - den of grace, Where we may gaze on the Saviour's dear face; There we shall gath - er in glad-ness a -

CHORUS.



gloom, Longs to be - hold thee, thou gar - den of bloom! Beau - ti - ful E - den, beau - ti - ful E - den, Bright are thy
 slay, Safe in the gar - den of prom - ise are they! Beau - ti - ful E - den, &c.

rest, Here in the heav - en - ly home of the blest. Beau - ti - ful E - den, beau - ti - ful E - den, Bright are thy
 - bove, Roaming the realms of an E - den of love. Beau - ti - ful E - den, &c.



flow - ers, gold - en thy fruits; Pure are thy riv - ers, thy foun - tains how free! Beau - ti - ful E - den, my soul longs for thee.

flow - ers, gold - en thy fruits; Pure are thy riv - ers, thy foun - tains how free! Beau - ti - ful E - den, my soul longs for thee.

Dolce. Moderato.

How sweet are thy words, How sweet are thy words, How sweet are thy words un-to my taste, How sweet are thy

words un-to my taste, O Lord, How sweet are thy words un-to my taste.

words un-to my taste, O Lord, How sweet are thy words un-to my taste.

Yea, sweet-er than hon-ey to my

MOTET. Concluded,

263

mp *cres.* *cres.* *cres.*

Yea, sweet-er than hon-ey to my mouth. Thy word is a lamp un-to my feet, and a light un-to my

mp *cres.* *cres.*

Yea, sweet-er than hon-ey to my mouth.

mouth..... Thy word is a lamp un-to my feet, and a light un-to my

m *cres.* *cres.* *f* *f* *pp*

path,.... Thy word is a lamp un-to my feet, And a light, a light un-to my path. A - men, A - men.

m *cres.* *cres.* *f* *f* *pp*

Thy word is a lamp un-to my feet, And a light, a light un-to my path. A - men, A - men.

path,....

SENTENCE. "Cast thy burden on the Lord."

WM. B. BRADBURY.
By permission.

Cast thy bur-den on the Lord,..... Cast thy burden on the Lord, And he will sus-tain thee, And

Cast thy bur-den on the Lord, Cast thy bur-den on the Lord, Cast thy burden on the Lord, And he will sus-tain thee, And

Cast thy bur-den on the Lord,

strengthen thee, and com-fort thee, He will sus-tain thee, and com-fort thee, He will sus-tain thee and com-fort thee.

strengthen thee, and com-fort thee, He will sus-tain thee, and com-fort thee, He will sus-tain thee and com-fort thee.

He will sus-tain thee, He will com-fort thee; Cast thy bur-den on the Lord, Cast thy bur-den on the Lord.

He will sus-tain thee, He will com-fort thee; Cast thy bur-den on the Lord, Cast thy bur-den on the Lord.

REPEAT, *pp*

FATHER IN HEAVEN.

265

WORDS BY MRS. MARY B. CLARKE.

FOR OPENING PUBLIC WORSHIP.

A. B. E.

Devozione.

First system of the musical score, consisting of four staves. The first staff is the vocal melody, followed by three staves of accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Fa - ther in heav - en, Fa - ther in heav - en, Hear this our pray'r so earn - est, Hear this our pray'r so". The melody features a series of eighth and sixteenth notes, with some measures containing rests. The accompaniment consists of a steady bass line with occasional chords.

Fa - ther in heav - en, Fa - ther in heav - en, Hear this our pray'r so earn - est, Hear this our pray'r so

Hear this our pray'r so

Fa - ther in heav - en, Fa - ther in heav - en, Hear this our pray'r so earn - est, Hear this our pray'r so

Hear this our pray'r so

Second system of the musical score, continuing from the first. It also consists of four staves. The lyrics are: "earn - est; Thou who hast safe - ly brought us to this day, And who a will - ing ear for - ev - er turn - est, When". The melody continues with similar rhythmic patterns, including some measures with whole rests. The accompaniment remains consistent with the first system.

earn - est; Thou who hast safe - ly brought us to this day, And who a will - ing ear for - ev - er turn - est, When

earn - est;

earn - est; Thou who hast safe - ly brought us to this day, And who a will - ing ear for - ev - er turn - est, When

earn - est;

un - to thee thy children humbly pray : Keep us from sin, Be ev - er near, Guide

Keep us from sin, be ev - er near, Guide

un - to thee thy children humbly pray : Keep us from sin, be ev - er near, Guide

Keep us from sin, Be ev - er near,

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The second staff is a treble clef with the same key signature. The third staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are written below the staves, with some words aligned under specific notes and others under rests. The lyrics are: 'un - to thee thy children humbly pray : Keep us from sin, Be ev - er near, Guide' on the first line, 'Keep us from sin, be ev - er near, Guide' on the second line, 'un - to thee thy children humbly pray : Keep us from sin, be ev - er near, Guide' on the third line, and 'Keep us from sin, Be ev - er near,' on the fourth line.

us a - right, calm ev - ery fear, Keep us from sin, be ev - er near, Guide us a - right, calm ev - ery fear, calm

us a - right, calm ev - ery fear, Keep us from sin, be ev - er near, Guide us a - right, calm ev - ery fear, calm

Detailed description: This block contains the second system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The second staff is a treble clef with the same key signature. The third staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are written below the staves, with some words aligned under specific notes and others under rests. The lyrics are: 'us a - right, calm ev - ery fear, Keep us from sin, be ev - er near, Guide us a - right, calm ev - ery fear, calm' on the first line, and 'us a - right, calm ev - ery fear, Keep us from sin, be ev - er near, Guide us a - right, calm ev - ery fear, calm' on the second line.

ev - ery fear. Thine arm our souls can guard, Safe thro' each dan-gerous hour, Thine arm our souls can

ev - ery fear. Thine arm our souls can guard, Safe thro' each dan-gerous hour, Thine arm our souls can

This system contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line. Both staves end with a fermata over the final note.

guard Safe thro' each dangerous hour, Thine arm our souls can guard Safe thro' each dan - gerous hour.

Safe thro' each dangerous hour,

guard Safe thro' each dangerous hour, Thine arm our souls can guard Safe thro' each dan - gerous hour.

Safe thro' each dangerous hour,

This system contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line. Both staves end with a fermata over the final note. The lyrics are split across the two staves.

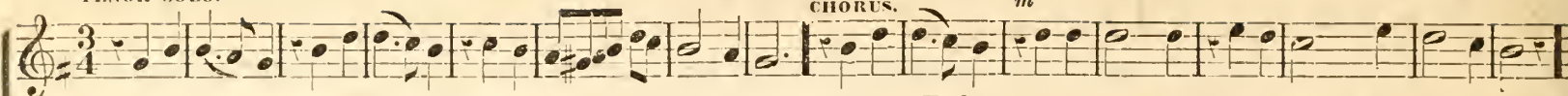
HEAVENLY FATHER.

FOR OPENING PUBLIC WORSHIP.

FROM THE "INTERCESSION."

TENOR SOLO.

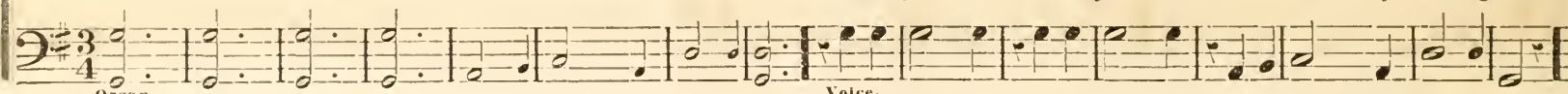
CHORUS.

m

Heav'nly Father, Heav'nly Father, Father we thy blessing seek. Heav'nly Father, Heav'nly Fa-ther, Father we thy blessing seek.

*m*

Heav'nly Father, Heav'nly Fa-ther, Father we thy blessing seek.



Organ.

Voice.

*m* CHORUS.

Suppliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now. Heav'nly Fa-ther, Heav'nly Fa-ther,



DUET.

m

Suppliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now. Heav'nly Fa-ther, Heav'nly Fa-ther,



TENOR SOLO. **TRIO.** **f CHORUS.** **SOLO.**

Father we thy blessing seek ; For thy blessing suppliant, Lo ! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Father we thy blessing seek ; Lord thou canst teach us, guide, defend. Father, Father,

Organ. **Voice.** **Organ.**

f CHORUS.

- might-y thou, al-mighty thou. Heav'nly Fa - ther, Heav'nly Fa - ther, we are weak, al - mighty thou, are weak, al-might - y thou.

Heav'nly Fa - ther, Heav'nly Fa - ther, we are weak, al - mighty thou, are weak, al-might - y thou.

Voice.

*Moderato.**Allegro.*

Praise ye the Lord, praise ye the Lord, praise ye the Lord, Praise him, praise him, praise the Lord, Praise him,

Praise ye the Lord, praise ye the Lord, praise ye the Lord, Praise him, praise him, O house of Israel, praise the Lord, Praise him,

TENOR. *f*

praise him, sing praise unto our God. Praise the Lord, O Je - ru - sa - lem, Je - ru - sa - lem, praise thy God, thy God, O Zi - on ;

praise him, sing praise unto our God. *p* Praise the Lord, praise the Lord—O Je - ru - sa - lem, Praise the Lord, Praise the Lord, praise thy God, O Zion ;

For he hath strength - ened the bars of thy gate, He hath bless - ed thy child - ren with - in thee. Praise him, praise him,

Praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, He hath blest thy child - ren with - in thee. Praise him, praise him, O

ANTHEM. Concluded.

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Slower.

praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God: Praise ye the Lord.

house of Is-rael, praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God: Praise ye the Lord.

ANTHEM. Pray for the Peace.

HUBERT P. MAIN.
From the "Victory," by permission.

Slow and with dignity.

Faster.

Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls Peace be within thy

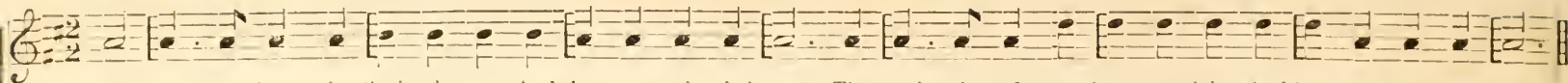
Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee. Peace be within thy walls, be within thy

walls, and prosper - i - ty with-in thy pal - a - ces. Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee.

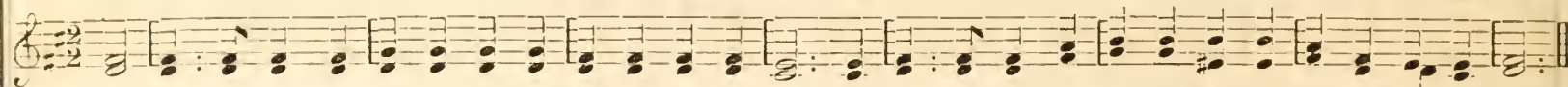
walls, and prosper - i - ty with-in thy pal - a - ces. Pray, pray for the peace, the peace of Je - ru - sa-lem, They shall prosper that love thee.

In chanting style.

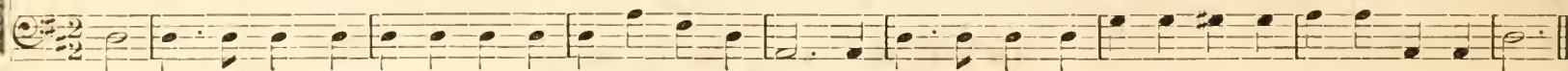
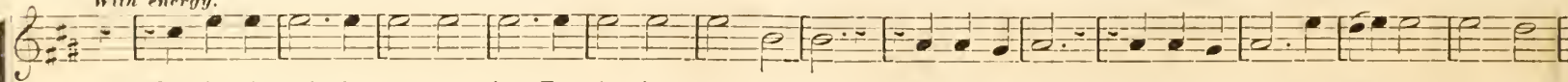
J. H. TENNEY.



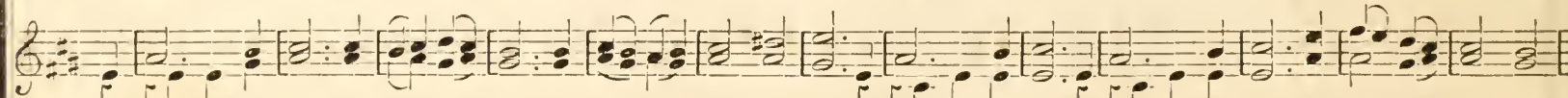
1. Come, ye that love the Saviour's name, And joy to make it known, The sov' - reign of your heart pro-claim, And bow be - fore his throne.



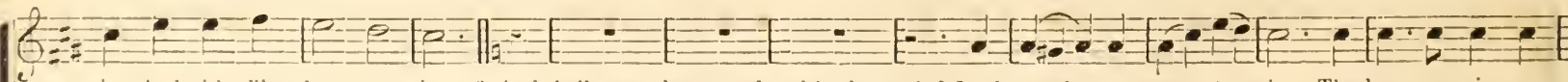
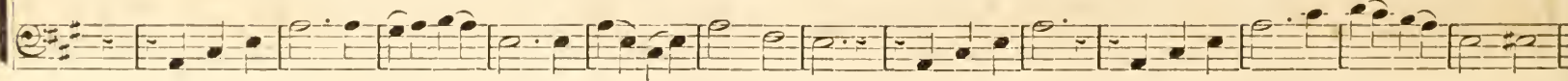
1. Come, ye that love the Saviour's name, And joy to make it known, The sov' - reign of your heart pro-claim, And bow be - fore his throne.

*With energy.*

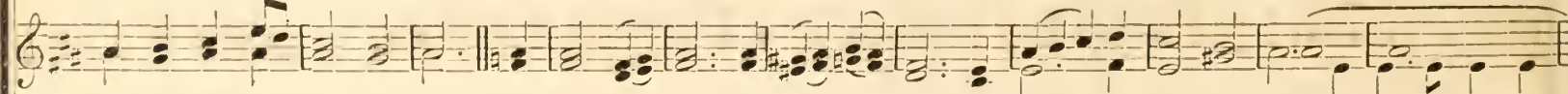
2. When in his earth - ly courts we view The glo - ries of our King, We long to love as an - gels do, And wish like them to



2. When in his earth - ly courts we view The glo - ries of our King, We long to love as an - gels do, And wish like them to



sing, And wish like them to sing. 3. And shall we long and wish in vain? Lord, teach our songs to rise, Thy love can raise our



sing, And wish like them to sing. 3. And shall we long and wish in vain? Lord, teach our songs to rise.....



humble strain, And bid it reach the skies, And bid it reach the skies, And bid it reach the skies, And bid it reach the skies. Oh, hap - py pe-riod!

..... Thy love can raise our humble strain, And bid it reach the skies, And bid it reach the skies, And bid it reach the skies, And bid it reach the skies. Oh, hap - py pe-riod!

glo - rious day! When heav'n and earth shall raise, With all their pow'rs, their raptured lay To cele-brate thy praise, To cel - e-brate thy praise, To

glo - rious day! When heav'n and earth shall raise, With all their pow'rs, their raptured lay To cele-brate thy praise, To cel - e-brate thy praise, To

cel - e-brate thy praise. When heav'n and earth shall raise, With all their pow'rs their raptured lay, To celebrate thy praise, To cel - e-brate thy praise.

cel - e-brate thy praise. When heav'n and earth shall raise, With all their pow'rs their raptured lay, To celebrate thy praise, To cel - e-brate thy praise.

SERVE THE LORD WITH GLADNESS.

FOR OPENING PUBLIC WORSHIP.



Spiritoso.

Spiritoso.

The musical score is written for four staves. The first staff is a treble clef in 4/4 time, starting with a treble clef and a 4/4 time signature. It contains the melody for the first line of the hymn. The second staff is a treble clef in 4/4 time, continuing the melody. The third staff is a treble clef in 4/4 time, continuing the melody. The fourth staff is a bass clef in 4/4 time, providing a harmonic accompaniment. The lyrics are written below the staves, with some words appearing on multiple staves. The tempo marking 'Spiritoso.' is at the top left.

Serve the Lord with gladness, Serve the Lord with gladness, and

Serve the Lord with gladness, Serve the Lord with gladness, Serve the Lord with gladness, Serve the Lord with gladness, and

Serve the Lord with gladness, Serve the Lord with gladness, Serve..... the Lord.....

Serve the Lord with gladness, Serve the Lord with gladness, Serve the Lord with gladness, and

come be-fore his presence with singing, with singing, and come be-fore his pres - ence with sing - ing, and come be-fore his

come be-fore his presence with singing, with singing, and come be-fore his pres - ence, and come be-fore his pres - ence with

..... with glad - - - - - ness, And come be-fore his pres - ence with

come be-fore his presence with singing, with singing, and come be-fore his pres - ence with sing - ing, and come be-fore his

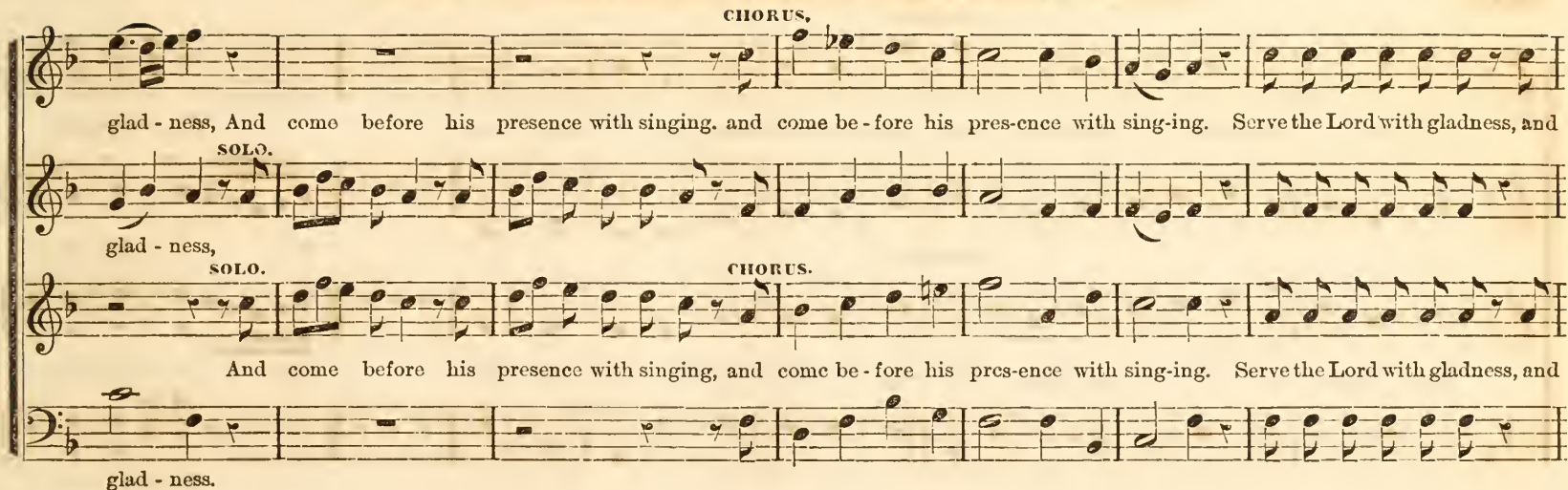
presence. Serve..... the Lord with gladness, and come be-fore his presence with singing. Serve the Lord with singing, with singing. his presence with singing, singing, with singing, his presence with singing, and come be - fore his presence. Serve..... the Lord with gladness, and come be-fore his presence with singing. Serve the Lord with

gladness, and come before his presence with singing, Serve the Lord with gladness, with gladness, and come be-fore his presence with Serve the Lord with gladness, with gladness, pres - - ence, his presence with singing, Serve the Lord with gladness, with gladness, with gladness, and come be-fore his presence with gladness, and come before his presence with singing, Serve the Lord with glad - - ness,

singing, with singing, and come be-fore his presence with singing, with sing-ing. with gladness,
 singing, with sing-ing, and come be-fore his presence with singing, his presence with sing-ing. Serve the Lord with gladness, with
 singing, with sing-ing, and come be-fore his presence with singing, his presence with sing-ing. Serve the Lord with gladness, with
 singing, with singing,

with gladness, with gladness, with gladness, with gladness, with
 gladness, with gladness, Serve the Lord with gladness, with gladness, with gladness, Serve the Lord with gladness, with
 gladness, with gladness, Serve the Lord with gladness, Serve the Lord with gladness, with
 with gladness, with gladness, with gladness, with gladness, with

CHORUS.



glad - ness, And come before his presence with singing, and come be - fore his pres - ence with sing - ing. Serve the Lord with gladness, and

SOLO.

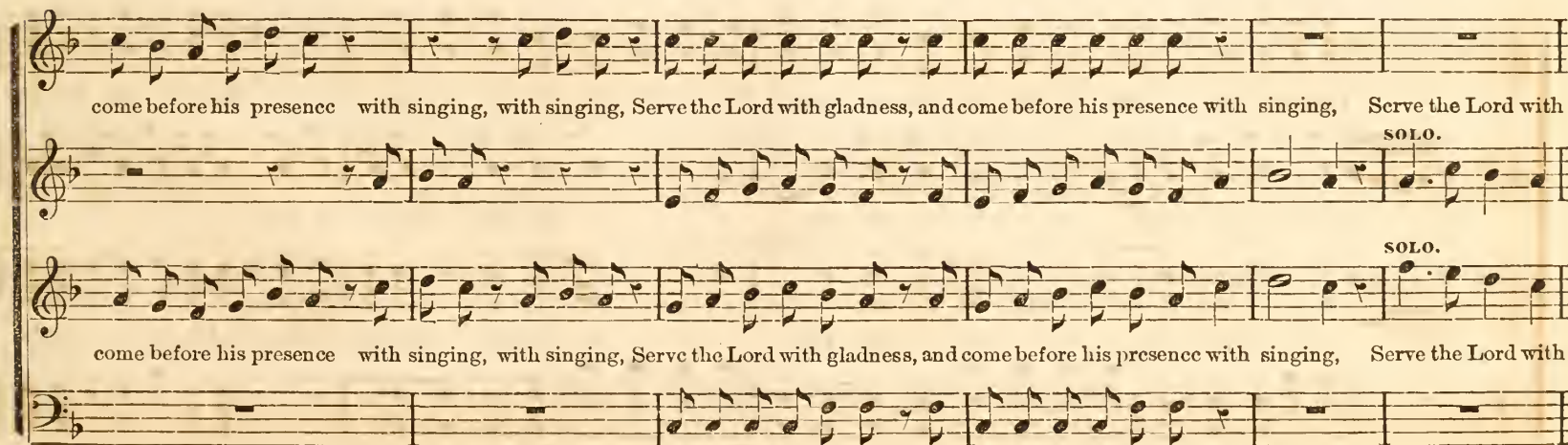
glad - ness,

SOLO.

CHORUS.

And come before his presence with singing, and come be - fore his pres - ence with sing - ing. Serve the Lord with gladness, and

glad - ness.



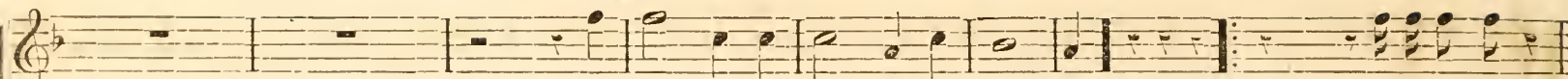
come before his presence with singing, with singing, Serve the Lord with gladness, and come before his presence with singing, Serve the Lord with

SOLO.

SOLO.

come before his presence with singing, with singing, Serve the Lord with gladness, and come before his presence with singing, Serve the Lord with

CHORUS.



glad-ness, and come before his presence with sing-ing, with sing-ing, with sing-ing.

Hal-le-lu - jah,



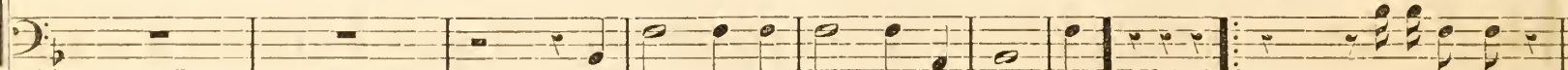
CHORUS.

Hal - le - lu - jah,

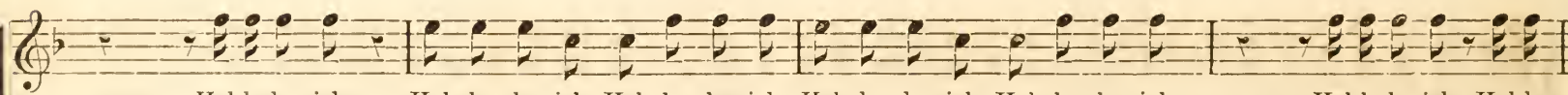


glad-ness, and come before his presence with sing - ing, with sing - ing, with sing - ing.

Hal - le - lu - jah,



Hal-le-lu - jah,

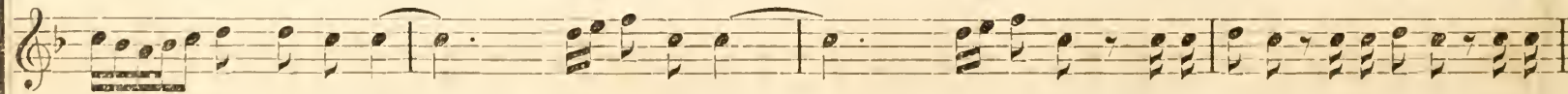


Hal-le-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal-le-lu-jah, Hal-le -



Hal - le - lu - jah, Hal - - - le - lu - jah, Hal - - - - le - lu - jah, Hal-le - lu - jah,



Hal - le - lu - jah, Hal - - - le - lu - jah, Hal - - - - le - lu - jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le -



Hal-le-lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal-le-lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,

lu - jah, Hal-le-lu - jah, Hal-le - lu - jah, Hal - - - - - le - lu jah, Hal - le

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - - men.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - - men.

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - - men.

HYMN. "Father, breathe an evening blessing."

Moderato.

FOR CLOSING PUBLIC WORSHIP.

1. Fa - ther, breathe an even - ing bless - ing, Ere re - pose our spir - its seal; Sin and want we come con - fess - ing;
 2. Tho' de - struc - tion walk a - round us, Tho' the ar - rows past us fly, An - gel guards from thee sur - round us;

3. Tho' the night be dark and drea - ry, Dark - ness can - not hide from thee; Thou art he, who, nev - er wea - ry,

HYMN. "Go to the grave." 10s.

FOR FUNERAL OCCASIONS.

T. B. WHITE.

Dolce.

Thou canst save and thou canst heal.
 We are safe if thou art nigh.

Watchest where thy peo - ple be.

1. Go to the grave in all thy glorious prime, In full ae - tiv - i - ty of zeal and pow'r;
 2. Go to the grave; at noon from la - bor cease; Rest on thy sheaves, thy harvest task is done,

3. Go to the grave; for there thy Saviour lay In death's em - bra - ces, ere he rose on high;

A Christian can - not die be - fore his time, The Lord's appointment is the servant's hour.
 Come from the heat of bat - tle, and in peace, Sol - dier go home; with thee the fight is won.

And all the ransom'd, by that narrow way, Pass to e - ter - nal life be - yond the sky.

4th verse, of "Father, breathe an evening blessing."

Should swift death this night o'ertake us,
 And command us to the tomb,
 May the morn in heaven awake us,
 Clad in bright, eternal bloom.

4th verse, of "Go to the grave."

Go to the grave; no, take thy seat above;
 Be thy pure spirit present with the Lord,
 Where thou for faith and hope hast perfect love,
 And open vision for the written word.

COME UNTO ME, ALL YE THAT WEARY.

JAS. D. HUNT.

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Not too Fast.

Come un-to me, all ye that weary and are heav - y - laden, and I will give you rest, I will give you rest. Take my yoke up -

Come un-to me, all ye that weary and are heav - y - laden, and I will give you rest, I will give you rest. Take my yoke up -

on you, and learn of me, Take my yoke up - on you, and learn of me, For I am meek and low - ly of heart, and ye shall find

on you, and learn of me, Take my yoke up - on you, and learn of me, For I am meek and low - ly of heart, and ye shall find

rest un - to your souls, For my yoke is ea - sy, and my bur - den is light, For my yoke is ea - sy, my bur - den is light.

rest un - to your souls, For my yoke is ea - sy, and my bur - den is light, For my yoke is ea - sy, my bur - den is light.

f TUTTI. *m* *f*

Praise ye the Lord sing unto the Lord, Praise ye the Lord, praise ye the Lord, praise ye the

Praise ye the Lord, praise ye the Lord,

SOLO. *m* *f* TUTTI. *m* *f*

Sing unto the Lord, praise ye the Lord, praise ye the Lord, Praise ye the Lord, praise ye the Lord, praise ye the

Sing unto the Lord,

Lord, the soul of the poor, from the hand of the e - vil doers.

SOLO. *m*

For he hath de-livered the soul, the soul of the poor, from the hand of the e - - vil doers. He hath de-

SOLO.

Lord. For he hath de-livered the soul, the soul of the poor, from the hand of the e - - vil doers. He hath de-

SOLO. *m*

the soul of the poor, from the hand of the e - vil doers.

SOLO.

He hath de-livered the soul of the poor from the hand
 from the hand of the
 livered the soul of the poor, He hath de-livered the soul of the poor from the hand of the
SOLO.
 He hath de-livered the soul of the poor..... from the hand

TUTTI. p *TUTTI. f* *m*

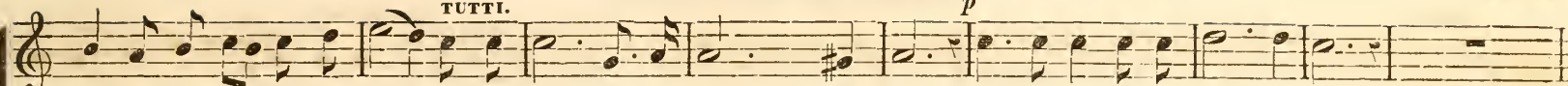
of the e-vil doers, from the hand of the e-vil doers. Praise ye the Lord, Sing un-to the
 e-vil doers, from the hand of the e-vil doers. Praise ye the Lord,..... praise ye the
 e-vil doers, from the hand of the e-vil doers. Sing un-to the Lord,..... praise ye the Lord, praise ye the
 of the e-vil doers. Sing un-to the Lord,.....

SING UNTO THE LORD. Concluded.

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TUTTI.

p

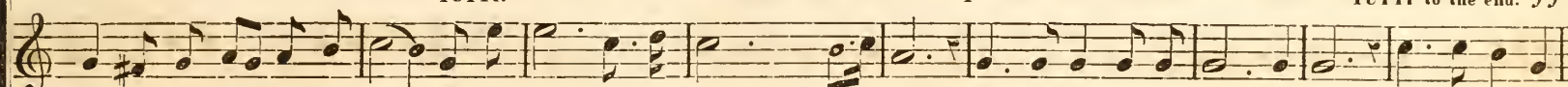


- liv-ered the soul of the poor, from the hand of the e - - vil doers, from the hand of the e - vil doers.

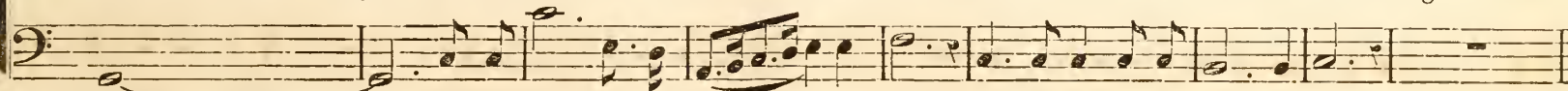
TUTTI.

p

TUTTI to the end. *ff*



- liv-ered the soul of the poor, from the hand of the e - - vil doers, from the hand of the e - vil doers. Sing un-to the



poor,.....

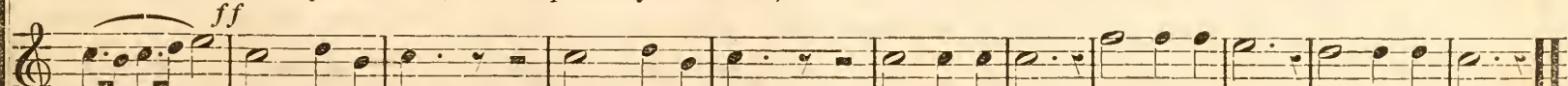
***ff* TUTTI.**



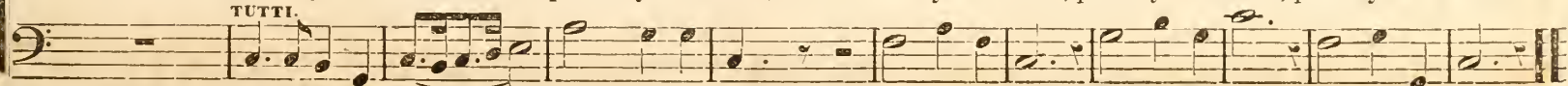
Praise ye the Lord sing unto the Lord,..... Praise ye the Lord, praise ye the Lord, praise ye the Lord.



Praise ye the Lord,..... praise ye the Lord,.....



Lord,..... praise ye the Lord, praise ye the Lord, Praise ye the Lord, praise ye the Lord, praise ye the Lord.



Sing unto the Lord,.....

THE LAST BEAM.

FOR OPENING PUBLIC WORSHIP.

DUETT.

QUARTETTE.

1. Fad - ing, still fad - ing, the last beam is shining, Fa - ther in heav - en! the day is de - clining, Safe - ty and in - nocence, fly with the

2. Fa - ther in hea - ven! O hear when we call; Hear, for Christ's sake, who is Sav - iour in all Fee - ble and faint - ing, we trust in thy

light, Temp - ta - tion and dan - ger walk forth with the night; From the fall of the shade till the morn - ing bells chime, Shield me from dan - ger,

might, In doubting and dark - ness thy love be our light; Let us sleep on thy breast while the night ta - per burns, Wake in thy arms when

CHORUS.

Rit.

save me from crime. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord. A - men.

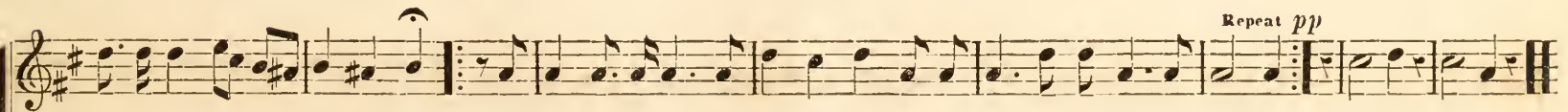
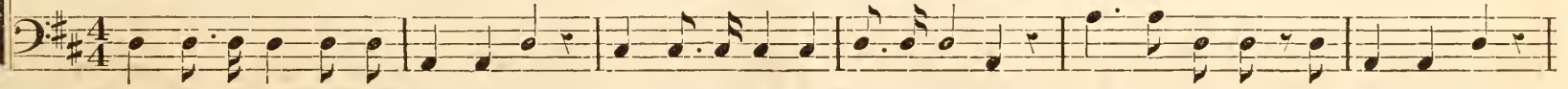
morn - ing re - turn. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy thro' Je - sus Christ our Lord. A - men.



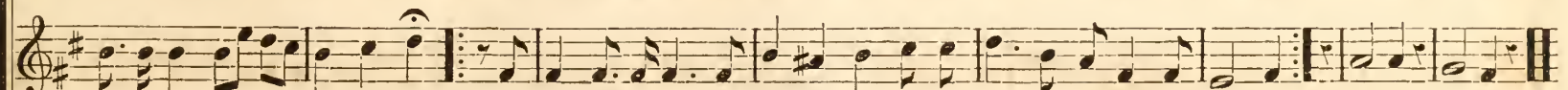
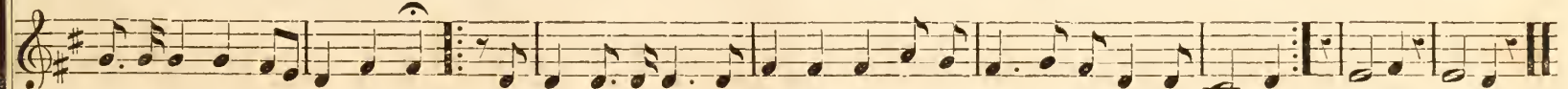
Seek ye the Lord while he may be found, Call ye up-on him while he is near: Let the wicked for-sake his way,



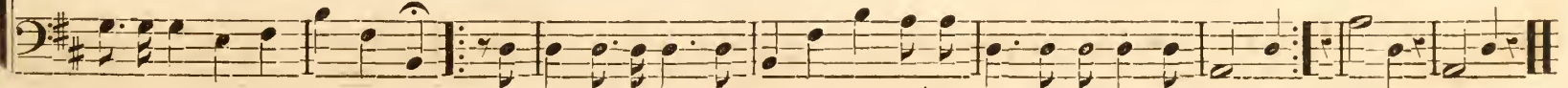
Seek ye the Lord while he may be found, Call ye up-on him while he is near: Let the wicked for-sake his way,



and the unrighteous man his thoughts, And let him return un-to the Lord, and he will have mercy up-on him. Amen, Amen.



and the unrighteous man his thoughts, And let him return un-to the Lord, and he will have mercy up-on him. Amen, Amen.



FATHER, I COME TO-NIGHT.

FOR THE COMMENCEMENT OF AN EVENING SERVICE.

J. H. TENNEY.

1. Fa - ther, Fa - ther, I come to-night, Bowing be-fore thy throne ; And tho' in utter feebleness, Thy lov-ing kindness own :

Back to my Fa-ther's house, to thee, O God, thy good-ness lead-eth me. 2. O Fa-ther, lead me on To

Back to my Fa-ther's house, to thee, O God, thy good-ness lead-eth me. 2. O Fa-ther, lead me on To

First system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics 'walk... the heaven-ly way, Which brighter and still bright-er shines, Un - to the per - fect day :' are written below it. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. A dynamic marking 'f' (forte) is placed at the end of the third staff.

walk... the heaven-ly way, Which brighter and still bright-er shines, Un - to the per - fect day :

f

Second system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of three flats. The lyrics 'Till I at last in heav'n ap-pear, And sing, "Thy goodness leads me here," "Thy goodness leads me here, "Thy' are written below it. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef.

Till I at last in heav'n ap-pear, And sing, "Thy goodness leads me here," "Thy goodness leads me here, "Thy

I at last in heav'n ap-pear, And sing, "Thy goodness leads me here," "Thy

Till I at last in heav'n ap-pear, "Thy goodness leads me here,"

FATHER, I COME TO-NIGHT. Concluded.

f *ff*

goodness leads me here," And sing, "Thy good - ness leads me here," And sing "Thy good - ness leads me here."

f *ff*

goodness leads me here," And sing, "Thy good - ness leads me here," And sing "Thy good - ness leads me here."

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a forte (*f*) dynamic, and the second staff begins with a fortissimo (*ff*) dynamic. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves. The music consists of eighth and sixteenth notes, with some rests and phrasing slurs.

HYMN-ANTHEM. "Sing to the Lord."

J. H. TENNEY.

Sing to the Lord! Sing to the Lord in joy - ful strains; Let earth his praise resound, Let earth his praise resound; Let

Let earth his praise resound, Let earth his praise resound;

Sing to the Lord! Sing to the Lord in joy - ful strains; Let earth his praise resound, Let earth his praise resound; Let

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F-sharp, C-sharp). The time signature is 2/2. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves. The music consists of eighth and sixteenth notes, with some rests and phrasing slurs.

all the cheer-ful na-tions join To spread his glo-ry round. 2. Thou cit-y of the Lord, be-gin The u-ni-

Let all the cheer-ful

all the cheer-ful na-tions join To spread his glo-ry round. 2. Thou cit-y of the Lord, be-gin The u-ni-

- ver-sal song: And let... the scat-tered vil-la-ges, The cheerful notes prolong, The cheerful notes pro-long.

- ver-sal song: And let... the scat-tered vil-la-ges, The cheerful notes prolong, The cheerful notes pro-long.

Till 'midst the strains of dis - tant lands, The is - lads sound his praise, And all combined, with one ac - cord, Je -

Till 'midst the strains of dis - tant lands, The is - lads sound his praise, And all combined, with one ac - cord,....

ac - cord, Je -

hovah's glo-ries raise,..... Je - hovah's glo-ries raise, Je - ho - vah's glo - - ries raise.

..... Je - hovah's glo-ries raise, Je - hovah's glo-ries raise, Je - ho - vah's glo - - ries raise.

hovah's glo-ries raise,

SENTENCE. "Blessed is He."

HUBERT P. MAIN.

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Moderato.

Bless - ed is he that con - sid - er - eth the poor, Bless - ed is he that con - sid - er - eth the poor; The

Bless - ed is he that cou - sid - er - eth the poor, Bless - ed is he that con - sid - er - eth the poor; The

This system contains the first two staves of music. The top staff is a single melodic line in G major, 3/4 time. The bottom staff is a piano accompaniment consisting of two parts: a left hand with a simple bass line and a right hand with chords and some melodic fragments. The lyrics are written below the staves, with hyphens indicating syllables across measures.

Lord will de - liv - er him in time of trou - ble, The Lord will de - liv - er him in time of trou - ble,

Lord will de - liv - er him in time of trou - ble, The Lord will de - liv - er him in time of trou - ble, The

This system contains the next two staves of music. It continues the melody and piano accompaniment from the first system. The lyrics continue, with the second staff ending with a comma. The musical notation includes various note values and rests, with the piano part providing harmonic support.

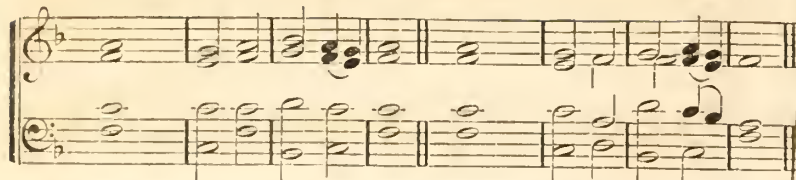
will de - liv - er him, will de - liv - er him in time of trou - ble, In time of trou - ble.

Lord will de - liv - er him, The Lord will de - liv - er him in time of trou - ble, In time of trou - ble.

This system contains the final two staves of music. The top staff begins with a *p Rit.* (piano, Ritardando) marking. The melody concludes with a final cadence. The piano accompaniment also concludes. The lyrics end with a period. The overall structure is a simple, hymn-like setting.

THE LORD'S PRAYER.

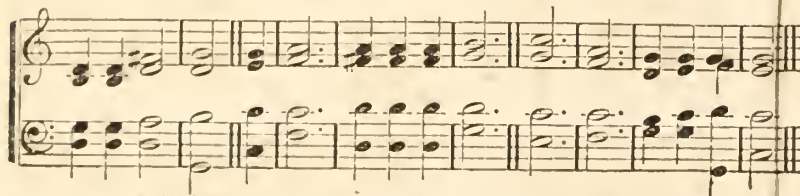
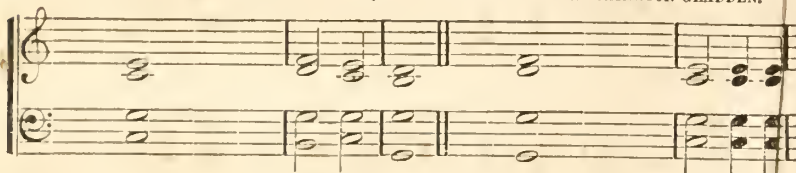
Gregorian.



- 1 Our Father, who art in heaven, | hallowed | be thy | name : || thy kingdom come, thy
will be done on | earth, ' as it | is in | heaven ;
2 Give us this | day our | daily | bread : || and forgive us our trespasses, as we forgive
| them that | tres-pass a- | gainst us.
3 And lead us not into temptation, but de- | liver | us from | evil ; for thine is the
kingdom, and the power, and the glory, for- | ever. | A- — | men.

SILENT PRAYER.

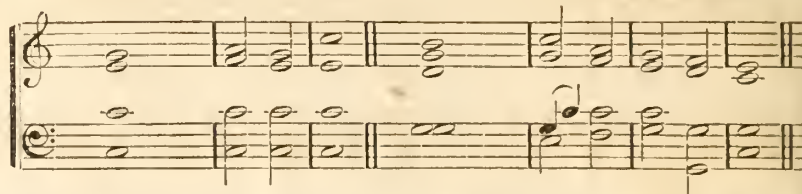
WASHINGTON GLADDEN.



- 1 As down in the sunless retreats of the ocean,
Sweet flowers are springing, no | mortal can | see,
So, deep in my heart, the still prayer of devotion,
Unheard by the | world, rises | silent to | thee.
My God, silent to thee,
Pure, warm, silent to thee.
2 As still to the star of its worship, though clouded,
The needle points faithfully | o'er the dark | sea,
So, dark though I roam through this wintry world shrouded,
The hope of my | spirit turns | trembling to | thee.
My God, trembling to thee,
True, fond, trembling to thee

COME UNTO ME.

WM. B. BRADBURY.



- 1 With tearful eyes I look around,
Life seems a dark and | stormy | sea :
Yet, 'midst the gloom I hear a sound,
A heavenly | whisper, | Come to | me.
2 It tells me of a place of rest—
It tells me where my | soul may | flee ;
Oh ! to the weary, faint, oppress,
How sweet the bidding, | Come to | me.
3 When nature shudders, loth to part
From all I love, en- | joy, and | see,
4 Come, for all else must fail and die,
Earth is no resting | place for | thee ;
Heavenward direct thy weeping eye,
I am thy | portion, | Come to | me.
5 O voice of mercy ! voice of love !
In conflict, grief, and | ago- | ny,
Support me, cheer me from above !
And gently | whisper, | Come to | me.

ABIDE WITH ME.

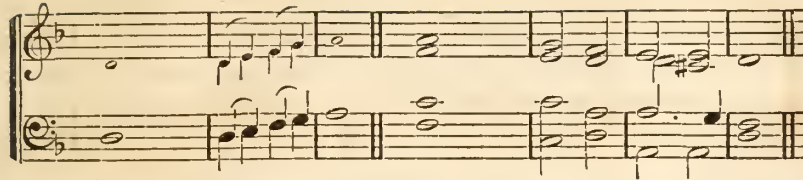
WASHINGTON GLADDEN.



- 1 ABIDE with me ! Fast falls the eventide,
The darkness deepens, | Lord, with | me a- | bide.
Where other helpers fail, and comforts flee,
Help of the | helpless, oh, a | bide with | me !
2 Swift to its close ebbs out life's little day ;
Earth's joys grow dim, its | glories | pass a- | way.
Change and decay in all around I see,
O Thou, who | chaughest not, a- | bide with | me.
3 I need thy presence every passing hour,
What but thy grace can | foil the | tempter's | power ?
Who, like thyself, my guide and stay can be !
Through cloud and | sunshine, oh, a- | bide with | me.

PSALM 90.

Dr. L. MASON.



- 1 LORD, thou hast been our dwelling-place in | all · gene- | rations. || Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to ever- | lasting | thou art | God.
- 2 Thou turnest man to destruction; and sayest, Return, ye | children of | men. || For a thousand years in thy sight are but as yesterday when it is past, and | as a | watch · in the | night.
- 3 Thou carriest them away as with a flood, they are as a sleep; in the morning they are like grass which | groweth | up. || In the morning it flourisheth, and groweth up; in the evening it is cut | down, cut | down, and | withereth.
- 4 Who knoweth the power of thine anger? Even according to thy fear; | so · is thy | wrath. || So teach us to number our days, that we may ap- | ply our | hearts · unto | wisdom.

JESUS, STILL LEAD ON.

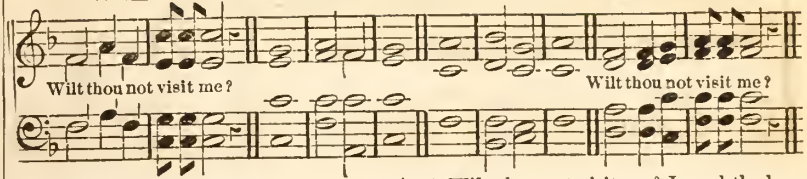
WASHINGTON GLADDEN.



- 1 JESUS still lead on
Till our | rest be | won,
And although the way be cheerless,
We will follow, | calm and | fearless;
Guide us by thy | hand
To our | Father- | land.
- 2 If the way be drear,
If the | foe be | near,
Let not faithless fears o'ertake us,
Let not faith and | hope for- | sake us;
For through many a | foe,
To our | home we | go.
- 3 When we seek relief
From a | long-felt | grief;
When oppressed by new temptations,
Lord, increase and | perfect | patience
Show us that bright | shore,
Where we | weep no | more.
- 4 Jesus, still lead on
Till our | rest be | won.
Heavenly Leader, still direct us,
Still support, con- | sole, pro- | tect us
Till we safely | stand,
In our | Father- | land

WILT THOU NOT VISIT ME?

WM. B. BRADBURY.



- 1 WILT thou not visit me?
He plant beside me feels thy | gentle | dew;
Each blade of grass I see,
From thy deep earth its quickening | mois-
ture | drew,
Wilt thou not visit me?
- 2 WILT thou not visit me;
Thy morning calls on me with | cheering |
tone;
And every hill and tree
Lud but one voice, the voice of | thee a- |
lone.
Wilt thou not visit me?
- 3 WILT thou not visit me? I need thy love
More than the flow'r the dew, or | grass the |
Come like thy holy dove, [rain;
And let me in thy sight rejoice to | live a-
gain.
Wilt thou not visit me?
- 4 Yes! thou wilt visit me;
Nor plant, nor tree, thine eye de- | lighte
so | well,
As when from sin set free,
Man's spirit comes with thine in | peace to |
dwell,
Yes, thou wilt visit me.

CHRISTMAS CHANT.

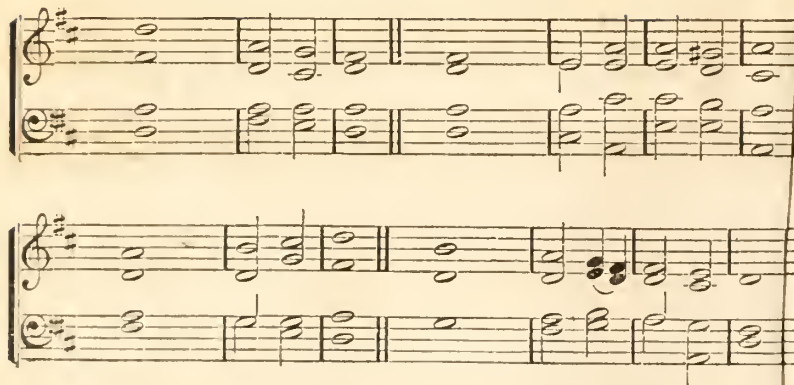
WASHINGTON GLADDEN.



- HARK! what celestial sounds,
What music | fills the | air!
Soft warbling to the morn,
It strikes the | ravished ear: |
Now all is still;
Now wild it floats
In tuneful | notes,
Loud, | sweet, and | shrill.
- : Th' angelic hosts descend,
With harmo- | ny di- | vine:
See how from heaven they bend,
And in full | chorus | join:
"Fear not," they say:
"Great joy we bring:
Jesus, your | King,
Is | born to- | day."
- 3 He comes, your souls to save
From death's e- | ternal | gloom;
To realm of bliss and light
He lifts you | from the | tomb:
Your voices raise;
With sons of light
Your songs u- | nite
Of | endless | praise.
- 4 Glory to God on high!
Ye mortals, | spread the | sound,
And let your raptures fly
To earth's re- | motest | bound;
For peace on earth,
From God in heaven,
To man is | given,
At | Jesus' | birth.

VENITE, EXULTEMUS DOMINO.

Dr. BOYCE.

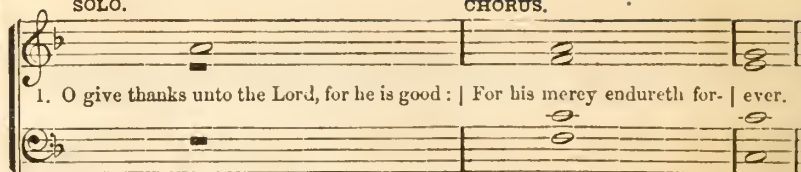


1. O come, let us sing | unto the | Lord;
Let us heartily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presenee | with thanks- | giving;
And show ourselves | glad in | him with | psalms.
3. For the Lord | is a great | God;
And a great | King a- | bove all | gods.
4. In his hands are all the corners | of the | earth;
And the strength of the | hills is | his — | also.
5. The sea is his, | and he | made it;
And his hands pre- | pared the | dry — | land.
6. O come let us worship | and fall | down;
And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God;
And we are the people of his pasture, and the | sheep of | his — | hand.
8. O worship the Lord in the | beauty of | holiness;
Let the whole | earth stand in | awe of him.
9. For he cometh, for he cometh to | judge the | earth;
And with righteousness to | judge the world and the | people | with his | truth.
10. Glory be to the Father, and | to the | Son;
And | to the | Holy | Ghost;
11. As it was in the beginning, is now, and | ever shall | be,
World|without | end. A- | men.

PSALM 136.

SOLO.

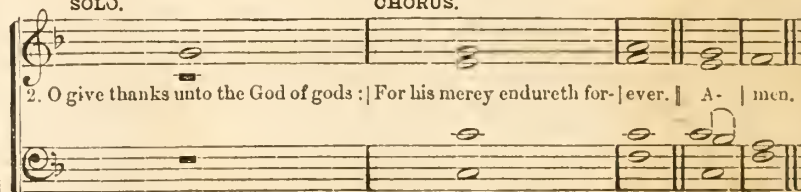
CHORUS.



1. O give thanks unto the Lord, for he is good : | For his mercy endureth for- | ever.

SOLO.

CHORUS.



2. O give thanks unto the God of gods : | For his mercy endureth for- | ever. | A- | men.

3. *Solo.* O give thanks unto the Lord of lords :
Chorus. For his mercy endureth forever.
4. *Solo.* To him who alone doeth great wonders :
Chorus. For his mercy endureth forever.
5. *Solo.* To him that by wisdom made the heavens :
Chorus. For his mercy endureth forever.
6. *Solo.* To him that stretched out the earth above the waters :
Chorus. For his mercy endureth forever.
7. *Solo.* To him that made great lights :
Chorus. For his mercy endureth forever.
8. *Solo.* The sun to rule by day ; the moon and stars to rule by night :
Chorus. For his mercy endureth forever.
9. *Solo.* To him that smote Egypt in their first-born :
Chorus. For his mercy endureth forever.
10. *Solo.* And brought out Israel from among them :
Chorus. For his mercy endureth forever.
11. *Solo.* Who remembered us in our low estate :
Chorus. For his mercy endureth forever.
12. *Solo.* And hath redeemed us from our enemies :
Chorus. For his mercy endureth forever.
13. *Solo.* Who giveth food to all flesh :
Chorus. For his mercy endureth forever.
14. *Solo.* O give thanks unto the God of heaven :
Chorus. For his mercy endureth forever. Amen.

PSALM 23.



1. THE Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures; he leadeth me beside the | still.. | waters.
3. He restoreth my soul; he leadeth me in the paths of righteousness for his | name's — | sake.
4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy | staff they | comfort me.
5. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil; my | cup — runneth | over.
6. Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the | Lord, for- | ever- || A- | men.

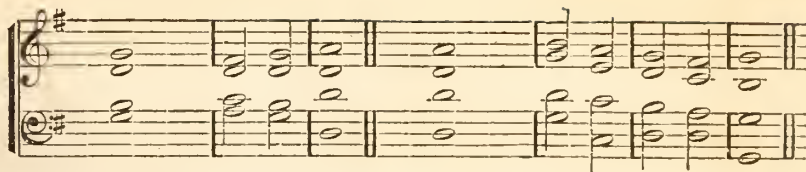
DEUS MISEREATUR.

TALLIS.



1. God be merciful unto | us, and | bless us;
And show us the light of his countenance, and be | meri-ful, | unto | us.
2. That thy way may be | known up- on | earth;
Thy saving | health a- | mong all | nations.
3. Let the people | praise thee, O | God.
Yea, let | all the | people | praise thee.
4. O let the nations rejoice, | and be | glad;
For thou shalt judge the people righteously, and govern the | nations | upon | earth.
5. Let the people | praise thee, O | God;
Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase;
And God, even our own | God, shall | give us — his | blessing.
7. God | shall — | bless us;
And all the ends of the | world shall | fear — | him.

PSALM 24.



1. THE earth is the Lord's, and the | fullness — there- | of;
The world and | they that | dwell there- | in.
2. For he hath founded it up- | on the | seas;
And es- | tablished it up- | on the | floods.
3. Who shall ascend unto the | hill — of the | Lord?
And who stand | in his | holy | place?
4. He that hath clean hands and a | pure | heart;
Who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.
5. He shall receive the blessing | from the | Lord;
And righteousness from the | God of | his sal- | vation.
6. This is the generation of them that | seek — | him;
That | seek thy | face, O | Jacob.
7. Lift up your hands, O ye gates, and be ye lifted up, ye ever- | lasting | doors;
And the King of | glory | shall come | in.
8. Who is this | King of | glory?
The Lord, strong and mighty, the Lord, | might- — | ty in | battle.
9. Lift up your heads, O ye gates, even lift them up, ye ever- | lasting | doors;
And the King of | glory | shall come | in.
10. Who is this | King of | glory?
The Lord of hosts, | he — is the | King of | glory.

THY WILL BE DONE!

Words by BOWRING.



- | | |
|--|--|
| <p>"Thy will be done!" In devious way The hurrying stream of life may run; Yet still our grateful hearts shall say, "Thy will be done!"</p> <p>"Thy will be done?" If o'er us shine A gladdening and a prosperous sun, </p> | <p>This prayer will make it more divine — "Thy will be done!"</p> <p>"Thy will be done!" Tho' shrouded o'er Our path with gloom, one comfort — one Is ours: — to breathe, while we adore, "Thy will be done!"</p> |
|--|--|

Close by repeating the first two measures, "Thy will be done!"

GLORIA IN EXCELSIS.

SELECTED.

1. Glory be to God on high, and on earth peace, good will toward men. 2. 3. O Lord God heavenly King,
2. We praise thee, we bless thee, we wor-ship thee, we glorify thee, we give thanks to thee for thy great glory. 3. 4. O Lord, the only begotten Son, Je - sus Christ;

God the Fa - ther Al - mighty. 4. 5. That takest away the sins of the world, have mercy up - on . . . us. 6.
O Lord God, Lamb of God, Son . . . of the Father. 5. 6. Thou that takest away the sins of the world, have mercy up - on . . . us. 7.
7. Thou that takest away the sins of the world, re - ceive . . . our . . . prayer. 8.
8. Thou that sittest at the right hand of God the Father, have mercy up - on . . . us. 9.

9. For thou only art holy; thou on - ly art the Lord: 10. A - men. A - men.
10. Thou only, O Christ, with the . . . Ho - ly Ghost, art most high in the glory of God the Father.

GLORIA IN EXCELSIS.

SELECTED.

1. Glory be to God on high, and on earth peace, good will toward men. 2. 3. O Lord God heavenly King,
2. We praise thee, we bless thee, we wor-ship thee, we glorify thee, we give thanks to thee for thy great glory. 3. 4. O Lord, the only begotten Son, Je - sus Christ.

God the Fa - ther Al - - mighty. 4. 5. That take away the sins of the world, have mercy up - on us. 6.
O Lord God, Lamb of God, Son of the Father. 5. 6. Thou that take away the sins of the world, have mercy up - on us. 7.
7. Thou that take away the sins of the world, re - - ceive our prayer. 8.
8. Thou that sittest at the right hand of God the Father, have mercy up - on us. 9.

9. For thou only art holy; || thou on - ly art the Lord: 10. || A - - men.
10. Thou only, O Christ, with the, Ho - ly Ghost, || art most high in the glory of God the Father. 10. || A - - men.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost; As it was in the be - ginning, is now, and ever shall be, world without end. A - - men. A - - men.

GLORIA PATRI.

W. H. W. DARLEY.

1. Glory be to the Father, and to the Son, || and to the Ho - ly Ghost; 2. || A - - men. A - - men.
2. As it was in the beginning, is now, || and ever shall be world without end. 2. || A - - men. A - - men.

VENITE, EXULTEMUS DOMINO.

Dr. A. B. E.

1. O come, let us sing un - - - to the Lord, let us heartily rejoice in the strength of our sal - vation. 2.
 3. For the Lord is a - - - great — God; and a great King a bove all gods. 4.
 5. The sea is his, and. . . he made it; and his hands pre - pared the dry — land. 6.
 7. For he is the . . . Lord our God; and we are the people of his pasture, and the sheep of his — hand. 8.
 10. Glory be to the Father. . . and to the Son, and. . . to the Ho - ly Ghost; 11.

2. Let us come before his presence. . . with thanks- giving, and show ourselves. . . glad in him with psalms. 3.
 4. In his hand are all the corners. . . of the earth, and the strength of the. . . hills is his — also. 5.
 6. O come, let us worship, . . . and fall down, and kneel be - fore the Lord our Maker. 7.
 8. O worship the Lord in the beauty of. . . ho - li - ness; let the whole earth. . . stand in awe of him. 9. **✠**
 9. For he cometh, for he cometh, to. . . judge the earth, and with righteousness to judge the world, and the peo - ple with his truth. 10.
 11. As it was in the beginning, is now, and ev - er shall be, world without. . . end. A - men, A - men. 10.

RUSSELL'S

RUSSELL.

HYMN CHANT. "Hear, gracious God!"

Dr. A. B. EVERETT.

1. Hear, gracious God! my humble moan, To thee I breathe my sighs; { When will the mournful night be gone, And when my joys arise? And . . . when my joys a - rise?
 2. My God! Oh, could I make the claim,—My Father, and my Friend,— { And call thee mine by ev - ery name On which thy saints depend, On. . . which thy saints de - pend:—
 3. By every name of power and love, I would thy grace en - treat; Nor should my humble hopes remove; ||: Nor | leave thy | mercy - seat; ||
 4. Speak, Lord, and bid celestial peace Relieve my | aching | heart; O smile, and bid my sorrows cease, ||: And | all the | gloom de - part. :||
 5. Then shall my drooping spirit rise, And bless the | healing | rays, And change these deep, complaining sighs ||: To | songs of | sacred | praise. :||

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